

Now that you've  
"come home"  
it's time you had  
a home!

Shikun Ovdim, the leading housing company in Israel, accommodates itself to your needs and means. Our new approach is intended to enable you to find what you have been looking for: In addition to a broad countrywide selection of building sites, we offer personal attention and service, and especially flexible terms suited to your particular situation.



#### RAANANA

starting from \$60,300

In the centre of town, with convenient access to all parts of town, at the junction of Ahuza, Keren Hayesod and Har Sinai Streets — 5 room flats (123-124 sq.m.) in a 7 storey building with two penthouses.

Our representative will be happy to assist you on Saturday from 11:00-13:00; on Tuesday and Wednesday from 17:00-19:00.

#### HAIFA RAMOT SAPIR

starting from \$57,000

Facing the magnificent panorama of Haifa Bay, in the lovely well-tended neighborhood between Romema and Neve Shaanan.

4 room apartments — 92.5-98 sq. meters with double conveniences, solar heating and colored ceramic tiles. The building is equipped with a central antenna and modern elevators.

Our representative will be happy to assist you on Sundays, Mondays, Wednesdays and Thursdays from 16:00-18:00 and Saturdays from 10:00-13:00.

#### RISHON LEZION KIRYAT RISHON

starting from \$48,600

Rishon LeZion's newest, most modern neighborhood features exclusive facilities: a commercial center, schools, tennis courts and play and sports areas.

4 room apartments — 106 sq. meters, each with double conveniences in an 8 storey building.

Come and see for yourself! Our model apartment is open on Sundays, Tuesdays and Thursdays from 11:00-13:00, 15:00-17:00 and Saturdays from 11:00-13:00.

#### JERUSALEM RAMOT

starting from \$74,642

Quiet residential area nestled in the Jerusalem hills, with a spectacular view.

Your choice of 4 room (118 sq.m.) or 5 room (132 sq.m.) cottages, each with an adjoining yard of 50 sq.m. Every cottage features central gas and individually-controlled central heating. Among the many public services provided are a shopping center, kindergarten and school.

New immigrants, there is a place for you in a choice of locations throughout the country: North: Kiryat Haim, Nazareth, Zichron Ya'akov, Haifa, Neve Shaanan, Pardes Hanna, Acco, Tiberias; Kiryat Ata, Nahariya, Jerusalem: Gilo, Ramot, Central Area; Holon, Petah Tikva, Bat Yam, Kfar Sava, Ra'anana, Netanya; Ramat Aviv, Yehud, Hod Hasharon, Jaffa, South: Rishon LeZion, Ashdod, Ashkelon, Ness Ziona, Kiryat Gat; Haifa: Kiryat Yam, Negev: Be'er Sheva, Arad, Regional Sales Centres: \* Ashdod, 55 Rogozin St., Tel. 055-31216/7 \* Be'er Sheva, Merkaz Hanegev, Tel. 057-72540 \* Haifa, 43 Mehalutz St., Tel. 04-660915 \* Jerusalem, 8 Hillel St., Tel. 02-233396 \* Tel Aviv, 58 La Chapelle St., Yehuda, Tel. 03-390721

The prices include development but not V.A.T.

שיכון טובים  
יש לך כתובת.

SHIKUN OVDIM

AN ADDRESS YOU CAN RELY ON

## THE JERUSALEM POST MAGAZINE

Friday, August 31, 1984

### The Hammer collection



המסע של המסע

Hirsh Goodman and Ze'ev Schiff get the facts on the USS Liberty attack.	3
Arryeh Rubinstein wonders how serious the religious parties are on the Who's a Jew issue.	6
Shalva Weil tells the story of the Cochui Jews.	9
Lawrence Rifkin re-tests his wings.	10

When Phantom got a preview of the Armand Hammer collection.	11
The Book Pages.	14
In the Poster Pullout —	
Music and Musicians.	D
Matters of Taste.	E
Dance.	F
Bridge.	G

Television.	J
Cinema.	K
Theatre.	L
Chess.	M
Art.	N
Marketing with Martha.	O

On the Cover: Painting by Sir John Everett Millais, from The Armand Hammer collection, which is about to go on display at The Israel Museum.



Center for Conservative Judaism  
Congregation Moroshet Yisrael  
2-4 Agron Street, Jerusalem  
Tel. 02-226388/223638  
Adult Education Institute



We are pleased to announce the Schedule of classes opening on Sunday, Sept. 2, 1984 (Elul 5). By special arrangement, students accumulating 100 study hours at our Adult Education Institute will receive a diploma from the Hebrew University Martin Buber Institute for Adult Studies.

<b>HEBREW LITERATURE</b> Esther Tishbi, M.A.	Sunday 5.00 p.m.
<b>COMMENTARY ON 10TH CHAPTER MISHNA SANHEDRIN WITH THE 13 PRINCIPLES OF FAITH</b> Chaim Pearl, Ph.D.	Sunday 6.45 p.m.
<b>JEWISH CHORAL MUSIC — ZAMIR CHORALE</b> Tami Kleinhaus, B.Sc.	Sunday 7.45 p.m.
<b>A PAGE OF TALMUD — Sponsored in memory of Leo Argand</b> Eliezer Segal, Ph.D.	Sunday 8.00 p.m.
<b>READING THE HEBREW NEWSPAPERS (In Hebrew)</b> Zev Shifman, M.A.	Monday 6.00 p.m.
<b>HEBREW FOR HEBREW SPEAKERS</b> Zev Shifman, M.A.	Monday 7.00 p.m.
<b>HEBREW UNIVERSITY FORUM</b> Miryam Shuman, Coordinator	Monday 8.00 p.m.
<b>CONTEMPORARY RABBINIC RESPONSA</b> Jonathan Porath, M.H.L., M.A.	Tuesday 7.00 p.m.
<b>THE SIDDUR AND THE PRAYER EXPERIENCE</b> Jonathan Porath, M.H.L., M.A.	Tuesday 8.00 p.m.
<b>THE ADAM AND GIDEON WEILER TALMUD CIRCLE (Hebrew)</b> Tuvia Friedman, Ph.D.	Wednesday 4.00 p.m.
<b>THE BOOK OF AMOS</b> Rabbi Gershon Levi	Wednesday 7.00 p.m.
<b>TORAH PORTION OF THE WEEK</b> Benjamin Hollander, M.A.	Thursday 7.00 p.m.

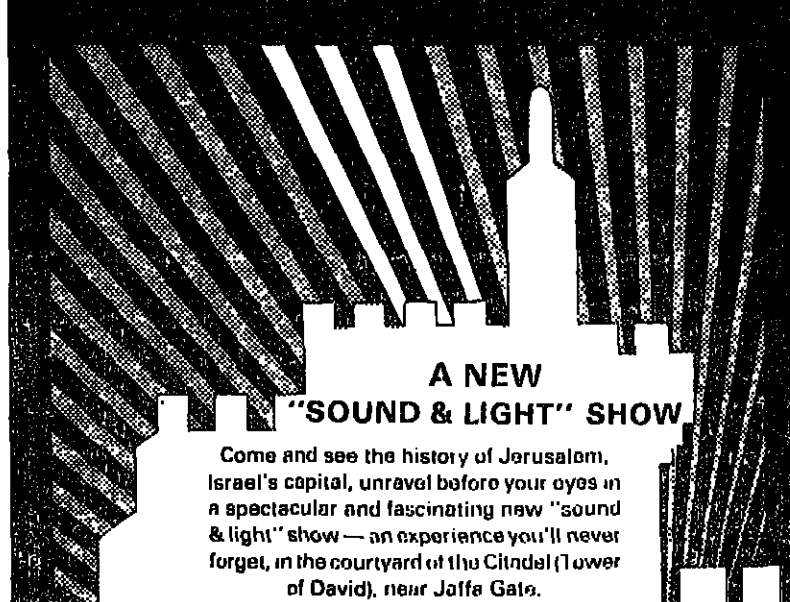
#### SPECIAL SERIES

<b>"FAITH AND FATE IN JEWISH FOLK TALES"</b> Barbara Rush, M.A.	Wednesday evenings at 8.00 p.m. From October 24 — December 12
<b>"THE ETHICAL CHOICE IN JUDAISM: A LITERARY APPROACH"</b> Eveline Goodman-Thau	Wednesday evenings at 8.00 p.m. From December 19 — February 6
<b>"THEMES IN JEWISH PHILOSOPHY"</b> Professor Eliezer Berkowitz, Ph.D.	Wednesday evenings at 8.00 p.m. From April 24 — June 5
<b>"FROM ISRAELITE RELIGION TO JUDAISM: THE LATE BIBLICAL PERIOD"</b> Bezalel Porten, Ph.D.	Thursday evenings at 8.00 p.m. From October 25 — December 13
<b>"MODERN JEWISH LITERATURE; FROM KAFKA TO AMICHA"</b> Gershom Gorenberg, B.A.	Thursday evenings at 8.00 p.m. From Dec. 20-Feb. 7
<b>"EXPERIENCING THE TRADITION EMOTIONALLY"</b> Professor Simon Greenberg	Sponsored by the Confederation of Jewish Men's Clubs. Date and time to be announced.

#### SPECIAL EVENTS

<b>ANNUAL PESSAH SEDER</b> — Friday evening April 5
<b>SECOND ANNUAL ISRAELI GOLDSTEIN YOM HASHO'AH LECTURE</b> Monday evening April 15
<b>LAG B'OMER TITUL</b> — Thursday May 9
<b>YOM YERUSHALAYIM OUTDOOR ART FAIR</b> May 19
<b>TIKUN LEVI SHAUVOIT</b> — Motza'ei Shabbat, May 25

## 3000 YEARS IN 300 METERS



### A NEW "SOUND & LIGHT" SHOW

Come and see the history of Jerusalem, Israel's capital, unravel before your eyes in a spectacular and fascinating new "sound & light" show — an experience you'll never forget, in the courtyard of the Citadel (Tower of David), near Jaffe Gate.

#### versions

Hebrew nightly, at 7:45 p.m. French: Mon., Wed & Sat., at 9:45 p.m.  
English: nightly, at 8:45 p.m. German: Sun., Tues & Thurs., at 9:45 p.m.  
(No performances on Fridays or holiday eves) Please dress warmly

ALSO AT THE JERUSALEM CITY MUSEUM  
Exhibitions \* Multi-Screen Show \* Archaeological Courtyard  
The museum and the site are open to the public daily from 8:30 a.m. to 4:30 p.m. and on Fridays till 2:00 p.m.  
Visiting groups are kindly requested to make advance arrangements. Tel. (02-286079).

WHEN IN JERUSALEM — A VISIT TO THE TOWER OF DAVID IS REALLY A MUST

## DAVID'S TOWER — REDISCOVERED

From September 10, there will be a few vacancies at the newly built, modern, Retirement Home

### Adolf Hamburger Heim

Nuernberg, West Germany.

One and two room apartments; complete medical care.  
For further information, contact:  
Israelitische Kultusgemeinde, Johann-Priem-Strasse 20, 85 Nuernberg, West Germany.

## Jews — Don't Be Fooled!

Our Holy Torah is described by G-d as an everlasting covenant, to be observed by us and our children forever. It cannot be broken, become outdated or be replaced. There can never be a new covenant or new testament for the Jewish people.  
If Christian missionary teachings trouble you, contact:  
Michael Drazin, Jewish Faith World Wide Inc., P.O.B. 788, Tiberies, Tel. 087-20041.  
• We are free of charge, private, informal and confidential.  
• Ad by Svedika, strictly kosher restaurant, Ohel Yisroel 21, Tiberies.

# KEEP ISRAEL BEAUTIFUL!

AT 1.59 P.M. ON JUNE 8, 1967, two Israeli Mirage fighters, followed by Super-Mystère jets and torpedo boats, attacked the USS Liberty off the coast of the Sinai peninsula. One hour and 20 minutes later, the Israelis realized that the ship they had attacked with efficient ruthlessness was an American vessel. Two hours before the attack, the Liberty had been a sophisticated intelligence-gathering ship; now it was a burning hulk, with 34 of its crewmen dead and scores injured.

Was the Liberty attacked intentionally? Seventeen years later, the question remains open. Countless magazine articles and several books — one by an eyewitness to the events — have been written about the incident, but the mystery remains.

The following account of what happened to the Liberty on June 8 is based on unedited, previously unpublished material retrieved by the authors over the past 10 years from Israeli naval and air force archives and on transcripts from two internal Israel Defence Forces (IDF) investigations into the affair which remain classified.

Since June of 1967, when the IDF reported to the U.S. the results of a preliminary investigation into the attack, Israel has remained silent. On June 10, 1967, Israel's ambassador in Washington sent a formal apology to the secretary of state, calling the attack a "tragic accident."

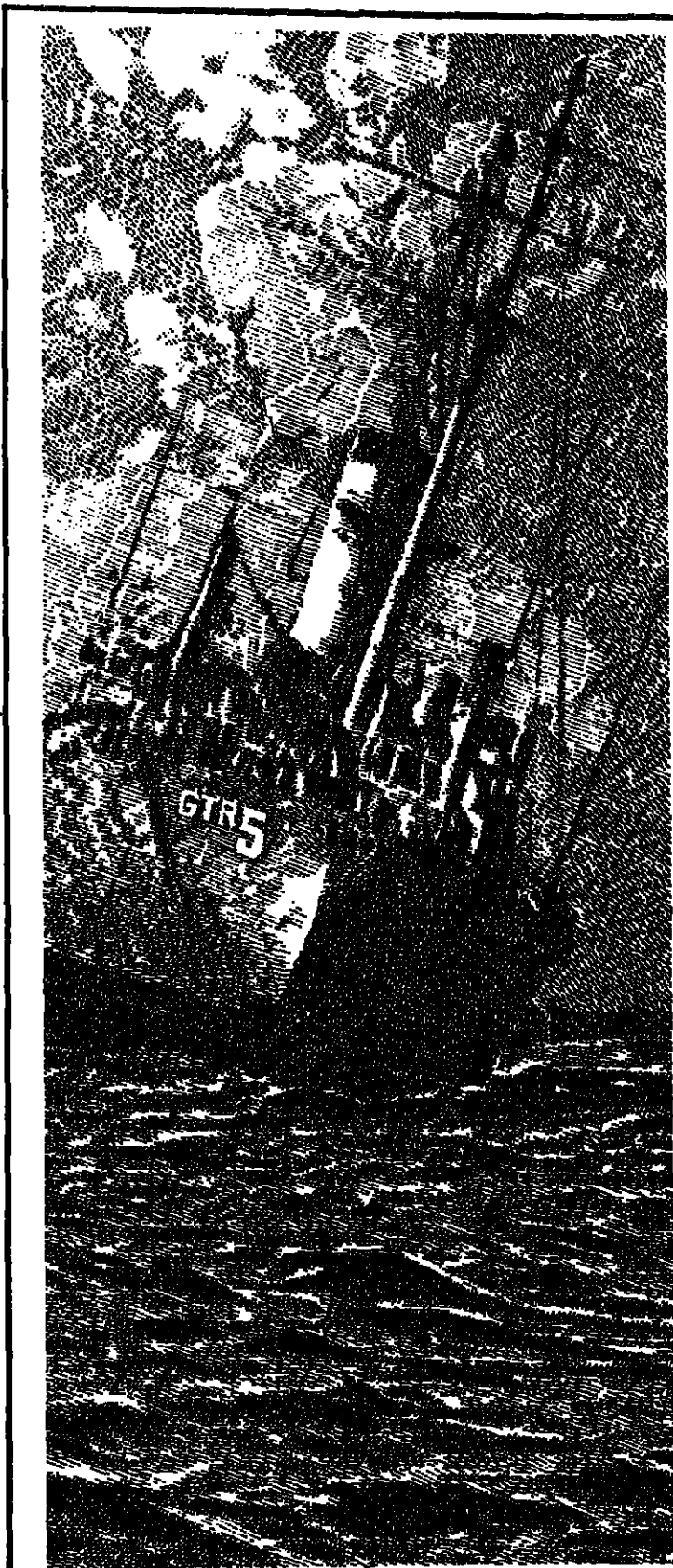
The American reply, sent the same day, was terse: "At the time of the attack the USS Liberty was flying the American flag and its identification was clearly indicated in large white letters and numerals on its hull. It was broad daylight and the weather conditions were excellent."

The reply went on to document Israeli reconnaissance missions over the ship before the attack, continuing: "Accordingly, there is every reason to believe that the USS Liberty was identified, or at least her nationality determined, by Israeli aircraft approximately one hour before the attack."

The initial explanation of the attack came in a preliminary report telephoned on June 9 to Commander Ernest Carl Castle, the naval attaché at the American Embassy in Tel Aviv. Israel claimed that the Liberty had not been flying the U.S. flag at the time of the attack and that it had been in waters declared closed to neutrals by Egypt, the main Arab combatant in the desperate three-front war that Israel was then engaged in.

Toward the end of June, the Israeli military released to the American government, again through Castle, the findings of an IDF Commission of Inquiry into the attack, which admitted error, but at the same time decided that the attack had not been a deliberate one. The commission found that the ship had tried to hide its identity and that it had had no right to be in the war zone without having first informed the Israelis. The commission's inquiry concluded that on the basis of all available evidence, the attack on the Liberty was "done without malice and was an innocent mistake."

MISTAKES ARE common in war. Indeed, just the day before the attack on the Liberty, Israeli aircraft had bombed an Israeli armoured column south of the West Bank town of Jenin. On November 3, 1956, Israeli war planes mistakenly attacked a British ship (Britain and France were allies of Israel in the Sinai campaign) in the Red Sea. In the June 1982 war in Lebanon, more than 20 Israeli servicemen were killed by Israeli Phantom jets in the



# The attack on the Liberty

HIRSH GOODMAN and ZE'EV SCHIFF reveal the 'tattoo of errors' which led to the Israeli attack on a U.S. intelligence ship during the Six Day War.

eastern sector when their tanks were mistakenly identified as Syrian. During the battle in Grenada, American jets mistakenly bombed a mental hospital. Such tragic accidents have happened to every army in the history of modern war.

But many reasonable people have not been able to accept Israel's attack on the Liberty as such an accident. The Liberty's dead have long been buried, and Israel has paid compensation to the bereaved families and the injured; but the Liberty's ghost will, somehow, not be given

up. Bumper stickers on cars and trucks in the U.S. still proclaim, "Remember the Liberty." And on the 17th anniversary of the Liberty incident, The New York Times carried an advertisement, sponsored by America First, Inc., that read: "In memory of USS Liberty. On this day: June 8, 1967, 34 American sailors killed, 171 wounded, in a deliberate attack by Israeli jets and torpedo boats." Plainly, some groups, believed by Israeli intelligence to be funded by the Arabs, want to keep the issue alive. Stephen Green's Taking Sides,

published earlier this year, and similar books continue to propagate the theory, presented as truth, that the Liberty was attacked because the Israelis feared she would hamper their military goals.

Some variations on the theme have been fantastic in their inventiveness. For example, a 1976 article published in *Penthouse* claims that the Israelis, worried that the Liberty would intercept an Israeli electronic-intelligence effort to "manipulate" phone conversations between Egypt's President Nasser and Jordan's King Hussein, decided to destroy the ship. Israeli intelligence, the article claims, had plugged into a telephone line connecting Nasser to Hussein and was distorting the Egyptian president's conversations with Hussein so as to give the impression that the war was going well for the Egyptians.

THE DECISION to dispatch the Liberty — officially described by the U.S. Navy as a technical research ship, but known to one and all to be a spy ship — from off the west coast of Africa to the Mediterranean was controversial from the start. Against a backdrop of rising tension in the Middle East, the Defence Department, wanting intelligence in the imminent war, ordered the Liberty to leave Abidjan, in the Ivory Coast, in late May of 1967 for Rota in Spain.

After taking on supplies, three marines, two Navy petty officers (both were killed in the attack), and three civilian specialists in the Russian language, the ship was to proceed to the eastern shore of the Mediterranean. The crew was ordered to hold a course that would bring the ship to within 13 miles of the Sinai peninsula, where Israeli and Egyptian forces were expected to be soon locked in battle.

The decision was taken against the opposition of Francis A. Raven, a senior official in the National Security Agency, who argued that the Liberty would be defenceless and vulnerable so close to a potential war arena.

Raven was not alone. According to James M. Ennes, Jr., who was an officer assigned to cryptologic duties on board the Liberty:

"From the beginning there was great fear among the crew that these orders were unwise, that tempers were too hot to permit a lightly armed, neutral intelligence vessel to patrol casually within sight of what could very soon develop into full-scale war. Officers tried to reassure the chiefs, chiefs tried to reassure the men, and we all tried to reassure each other, but everyone was uneasy about this assignment."

The ship's captain, Commander William L. McGonagle, was also uneasy about the assignment. Like the other officers on board, he was convinced that if war broke out, either the ship's orders should be changed or an armed escort should be provided.

When war did break out, on June 5, and neither a change in orders nor an escort materialized, McGonagle drafted an appeal to Vice-Admiral William Inman Martin, the commander of the U.S. Sixth Fleet, who had assumed operational control of the Liberty when the ship entered the Mediterranean, that a destroyer be sent to within five miles of the Liberty to provide protection and to act as an auxiliary communications centre. Martin denied the request on June 6. From then on, a tattoo of errors, both American and Israeli, commenced to guide the ship toward catastrophe.

FOR THREE DAYS, from June 6 to June 8, messages to and from the

Liberty disappeared into a communications labyrinth. One of the world's most sophisticated communications vessels was not able to communicate with those responsible for her operation and safety. A message from Vice-Admiral Martin ordering the Liberty to "maintain a high state of vigilance against attack or threat of attack" and to "report by flash precedence any threatening or suspicious actions" never arrived. Neither did a crucial message sent by the Joint Chiefs of Staff, at the request of the Defence Department, which directed the ship to remain at least 20 miles off the Egyptian coast.

"The message [did not] leave the JCS communications centre for 14 hours," according to Ennes. "When it was finally transmitted, it was sent in error to the Naval Communication Station in the Philippines."

Finally, a message from the Joint Chiefs of Staff, telephoned at 2 a.m. (ship's time) on the morning of June 8 — exactly 12 hours before the vessel was attacked — which ordered the Liberty to steam at least 100 miles from the coast, was lost as well. It was delayed for four hours by a duty officer at the London headquarters of Admiral John S. McCain, Jr., the commander in chief of U.S. naval forces in Europe. Another copy passed from the Joint Chiefs to the armed forces headquarters in Europe, again to Admiral McCain's office, on to Vice-Admiral Martin, and from there into oblivion.

Had the message of June 8 from Vice-Admiral Martin to the Liberty, ordering the ship "not [to] approach coast of U.A.R., Israel, Syria or Lebanon closer than 100 miles, and Cyprus no closer than 25 miles," been received, the tragedy could have been averted.

It could also have been averted if fatal mistakes were not being made at the same time by an overworked Israeli general staff.

JUST 13 DAYS after the Liberty sailed from Norfolk for the African coast, on May 2, 1967, Egypt's Colonel Gamal Abdel Nasser started moving huge forces across the Suez Canal into Sinai.

On May 23, Nasser blockaded the Strait of Tiran, a route essential for all Israeli maritime traffic — including vital oil supplies from the Persian Gulf — from the Far East and Africa to the port of Eilat. A few days before, Nasser had also ordered the withdrawal of the UN forces that had been serving as a buffer in Sinai since the 1956 Arab-Israeli war.

A decision by the Syrians to declare a state of alert on the Golan Heights served to increase tension. King Hussein, who apparently could not afford to remain out of a concerted pan-Arab attempt to deal a deathblow to Israel, started mobilizing his forces. Even the Iraqis joined the fray, moving substantial forces towards Israel's northern border.

Israel, meanwhile, was being deserted by its friends. France, its closest ally and largest supplier of weapons, decided to cool relations and declared a partial embargo on weapons sales to Israel. America extended sympathy, but little else. Israel felt beleaguered. The pressures on its general staff were severe. The chief of staff, Yitzhak Rabin, later to be prime minister, broke down under the strain and had to be replaced for 24 hours.

It was clear to the Israeli military that to achieve victory against the numerically superior combined Arab armies, Israel would have to resort to a pre-emptive strike make-  
(Continued on page 4)



(Continued from page 3)

ing maximum use of its air power. Israel's major problem, however, was the defence of its long maritime border and of the Mediterranean ports that were its only link with the outside world. Israel's navy was the weakest link in the country's defences. Whereas the Egyptian navy was equipped with Soviet Osa- and Komar-class missile boats, the Israelis had only one operational submarine, three World War II destroyers, and five operational torpedo boats deployed in the Mediterranean.

More than 90 per cent of Israel's population and industrial infrastructure lies along the Mediterranean coast. The general staff was convinced that the Egyptians would use these not only to cut off Israel's lines of supply but also to shell Israeli cities. The navy was consequently ordered to focus its attention on coastal defences.

It was into this zone of fear that the Liberty sailed, undefended, on June 8, 1967 - patrolling 13 miles off the coast of Sinai, its presence unknown to the protagonists.

On June 5, Yitzhak Rabin informed Commander Castle, in Tel Aviv, that "Israel intends to defend its shores from attack by the Egyptians. This will be done by combining our air and naval forces." The quotation, taken from Rabin's autobiography, continues:

"If threatened we will not be able to ignore our response. We request therefore that the United States either withdraw all its vessels from our shores, or inform us of the exact location of all vessels close to our shores."

Rabin's warning could have been prompted by a report, received earlier that day, that two Soviet intelligence-gathering vessels had been detected off Israel's northern coast. Both ships stayed well clear of Israeli territorial waters. Nonetheless, their presence caused a great deal of consternation in the Israeli military.

AT FIVE A.M. on June 7 - the day before the attack on the Liberty - Israeli naval intelligence reported sighting three Egyptian submarines off the Israeli coast. The commander of the navy, Aluf Shlomo Erel, ordered Israel's three destroyers out to locate them. At 5.37 a.m., a periscope was sighted off the coast of Tel Aviv, and at 6.50 p.m. another periscope was reported seen outside the port of Ashdod.

Adding to the general tension was a feeling of failure among the naval command: that morning, members of an elite frogman commando unit had been captured by the Egyptians in Alexandria after having managed to sink several boats. The capture of the frogmen was a severe loss to the navy.

Thus June 7, the third day of the war, found the Israeli naval command frustrated and fearful, under-equipped to defend Israel's shores, and dependent on the air force and human observation for long-range early warning.

June 8 began early for the Israeli navy. According to the war log, from which many details of this account have been taken, an air force Nord aircraft took off from an unnamed airfield at 4.00 a.m. with a navy spotter on board. Its mission was to patrol Israel's shores to ensure that no enemy vessels had penetrated Israeli waters during the night. The use of the aircraft and a human spotter for early warning was necessary because of Israel's limited radar capability at the time.

At 5.45 the duty officer in the navy war room was informed by radio that the Nord had sighted a

ship some seventy miles west of Gaza. The spotter aboard the aircraft said he thought the ship was a destroyer. The duty officer immediately ordered a red marker placed on the battle-control table in the navy's war room. Red was the colour used to designate an unidentified target.

At 6.03 the spotter aboard the Nord filed a supplementary report in which he identified the ship as "an American naval supply vessel." Though the ship had now been positively identified as American, and therefore neutral, no move was made to change the ship's designation on the control table from red to green - the colour used to designate a neutral target.

In the evidence he presented to the official IDF Commission of Inquiry, the duty officer responsible for updating the battle-control table testified that he had refrained from changing the colour code because "identification had been vague and uncertain."

FROM 6.00 A.M. TO 9.00 A.M. the Liberty was almost forgotten. The navy's attention was diverted to a suspected enemy-submarine penetration west of the town of Atlit, where a huge oil slick had been sighted. At 8.05 the navy dispatched the destroyer MV Haifa to the area. The Haifa detonated five depth charges at 9.02, but with no success.

While the hunt for the submarine was on, Aluf Erel entered the underground war room to take personal command of the situation. As he familiarized himself with the battle-control board, he questioned the duty officer about the red marker west of the Sinai coast. Told that the marker designated an American supply ship, he ordered it changed to green. Erel then concentrated his attention on the pursuit of the submarine.

At 9.29 five more depth charges were detonated off the Atlit coast (apparently with some success: the Haifa's crew reported air bubbles and oil rising to the surface). At the same time, the war room received a cable saying that an Israeli pilot reported being shot at by an "unidentified ship off the Sinai coast." Questioned after landing, the pilot said that he had not been fired on, but that he had seen a ship, which he described as being "grey, wider than usual, and with a bridge in the middle." The information was filed and forgotten.

Shortly before 10.00 a.m. the Nord aircraft returned to base. During debriefing the navy spotter reported that he had clearly seen GTR-5 on the side of the vessel he had sighted. The spotter's information was passed on to a Ray-Seren Pinhasi at the naval operations room at Naval Headquarters, who, after consulting *Jane's Fighting Ships*, identified the ship as the Liberty, an American intelligence-gathering vessel. Pinhasi's findings were double-checked by naval intelligence officers, who reported back to the operations centre that the GTR-5 was an American intelligence vessel named the Liberty.

This correct information, however, came too late. At 11.00 a.m. duty commanders in the navy war room changed shifts. Sgan Aluf Erel (his name remains classified), who took over temporary command, made a decision that proved fatal for the Liberty: he ordered the green marker designating its position removed from the battle-control table as unutilized as possible, he explained later.

Though consistent with standard naval operating procedure - where

by officers were under instruction to keep the battle-control table as simple as possible - Erel's decision wiped out all reference to the presence of the Liberty off the Sinai coast. From 11.05 that morning the Liberty was no longer a known quantity for those operationally responsible for conducting the fast-moving three-front war from their underground bunker.

Nineteen minutes later, the Liberty was rediscovered, this time under tragic circumstances.

At 11.24 the air force reported to Aluf Mishne Issy Rahav, naval chief of operations, that the Sinai coastal city of El Arish, captured by Israeli forces the day before, was being shelled from the sea. Hardly had Rahav given instructions to check the information when, at 11.27, a second, independent, report came in, this time from Southern Command headquarters, that El-Arish was being bombed. The report added that the shells were falling short of the shoreline.

Explosions and smoke from El-Arish were also noticed by the Liberty's crew. In his book, *Assault on the Liberty*, Ennes, who was duty officer on the bridge that morning, reports that a few minutes after the Liberty had executed a right turn to a new course 238 degrees, at 11.30 a.m., "a huge explosion rocked the town of El-Arish."



AFTER THE WAR, it was discovered that El-Arish had not been shelled at all, but that an Egyptian ammunition depot had exploded. On the morning of June 8, however, the IDF general command assumed that the city was under attack from the sea.

This assumption was the second error sealing the Liberty's fate. In response to the presumed attack, Aluf Mishne Rahav, at 12.05 p.m., ordered three torpedo boats from the 914 Squadron to depart the port of Ashdod and proceed in the general direction of El Arish. At 12.15 p.m. the captain of the flagship, Sgan Aluf Moshe Oren, was ordered to sail to a point 20 miles north of El Arish and patrol the area. At 1.07 he was informed that upon sighting the target he was to call for an immediate air strike.

At 1.41 Segen Mishne Aharon Yfrach, the radar operator aboard T-204, the flagship, reported that he had picked up a "target" on his scope, and that the ship was 20 nautical miles northwest of El-Arish, 14 miles off the Bardawil shore, and moving west at a speed of 30 knots.

The target's speed was a crucial factor in determining whether or not it was a ship of war. Standard operating procedure for the Israeli navy in 1967 decreed that any ship moving faster than 20 knots in a battle arena was to be presumed hostile. A second radar check was ordered. Now the target's speed was given at 28 knots.

This was the third Israeli mistake. Both radar readings were incorrect

but these speeds were sent back by T-204 to naval headquarters, and both were registered in the command's log book.

When asked during the official hearings to explain this discrepancy, Yfrach said that "the mistake could have been caused by what is known as 'radar jump,' or by an erroneous reading by the radar operator, or by a combination of any of these three factors." Aluf Erel, in his evidence, said that it was not unknown for the radars of torpedo boats to be "inaccurate."

At the time, however, the information reaching headquarters from T-204 led Aluf Mishne Rahav to two conclusions: that the target in question was a warship, and that it was sailing on an evasive course in the direction of Port Said, at the mouth of the Suez Canal.

At 1.45 p.m. Rahav decided to order an attack on the ship. Since the three torpedo boats that he had at his disposal were still 20 nautical miles away from the target, and since they could develop a maximum speed of only 28 knots - the same as the target - he called for an air strike.

Rahav's request reached Air Force Command at 1.48. The senior air force battle controller, Sgan Aluf Shmuel Kiselev, ordered two Mirage III C fighters, on their way back to Israel from an air patrol over the Suez Canal, to be diverted to the target. The Mirages reached the target a few seconds before 2.00 p.m. The lead plane dropped to an altitude of 3,000 feet and circled the target twice. The second aircraft circled the target only once. On the second turn the lead pilot reported back to air force headquarters that the ship was not Israeli; it was painted battle-grey and had two cannons in the forecastle, a mast in the front, and one funnel.

Aluf Mordechai Hod, the commander of the Israeli air force, who was in direct contact with the pilot, asked if any flag was visible. The pilot reported back, "I see no flag or other signs of identification." (The question of whether or not the Liberty was flying a flag remains a major point of contention. The point, however, is moot: the pilot's report left those assessing the target's status with the impression that no flag was being flown - a key factor in their decision that the ship was hostile.)

Seconds after this radio exchange the order to attack was given. By 2.06 the two pilots had each strafed the Liberty four times. The pilots reported that they had scored "good hits" and that a fire had broken out on the "left-hand side of the ship."

WHILE THE ATTACK by the Mirages was still in progress, Air Force Command ordered two more aircraft diverted to the Liberty, this time Super-Mystère jets en route to a bombing mission over the Mitla pass, in central Sinai. They arrived on the scene just as the second Mirage was completing its last strafing run. Though the Super-Mystères were armed with napalm bombs, which are not suitable for attacking targets at sea, it was decided to use the aircraft anyway. The planes made two bombing runs each, but only one bomb hit the ship.

There was no return fire from the Liberty. This lack of response puzzled the lead pilot, who did another swoop around the burning ship and noticed that P-30, or what he thought to be P-30, was painted on the hull. Still puzzled, he dropped to 90 feet above the waterline and completed a second swoop around the vessel. This time he reported seeing CTR-5 on the hull. "The ship's identification is Charlie."

At 2.37 Sgan Aluf Oren gave the order to attack the Liberty: Covering their advance with rapid cannon fire, the three torpedo boats sped toward the target. At 2.43, T-206 fired off the first torpedo, from

Tango-Romeo-five. I see no flag," he said.

The pilot was told to report on damage and leave the target area. He radioed back that the ship was covered with heavy smoke, that the upper deck was badly damaged, and that he thought he could see men jumping into the water. At 2.16 the air-force controller in the central operations room dispatched two helicopters to the area to pick up survivors.

At 2.18 the commander of the torpedo-boat squadron ordered his crew to prepare for an attack. Two minutes later, the naval operations room ordered him to hold off "pending further clarification." The delay was ordered by naval headquarters after it received the news that the ship under attack had the identification markings CTR-5 on its hull. Obviously, doubt had arisen as to the true identity of the vessel.

Though they held their fire, the three torpedo boats continued to speed toward the target. By 2.24 they could see the burning ship. Thick, acrid smoke enveloped the entire vessel, except for the hull and part of the bridge - but even this limited view convinced Sgan Aluf Oren that the ship was not a destroyer.

"I understood then," Oren subsequently told the Commission of Inquiry, "that it could only have been an Egyptian naval supply ship, or perhaps even a merchant vessel."

At 2.27 p.m. Oren ordered the signalman aboard T-204 to flash the message "What ship?" to the stricken vessel.

The Liberty replied, "AA," meaning "Identify yourselves first."

THE LIBERTY'S CAPTAIN could not have chosen a more unfortunate answer. Eleven years before, during the Sinai campaign, exactly the same exchange had taken place between an Israeli destroyer, the MV Yaffo and an Egyptian ship, the Ibrahim-el Awal. Oren, who was a young officer on the Yaffo's bridge at the time, remembered the incident well. If he still had any doubts that the burning vessel ahead of him was Egyptian, they were now dispelled.

While he was deciding whether to attack, a burst of machine-gun fire erupted from the ship's forecastle. That shots were fired has been confirmed by American seamen aboard the Liberty. It seems that one of the crew, Seaman Apprentice Dale Larkins, did not hear Captain McGonagle's "hold-fire" order, issued minutes before, and fired several volleys in the direction of the torpedo boats until he was told to stop.

Oren still hesitated. He consulted the Israeli navy's book identifying the ships of the Arab navies, and concluded that the ship in question was the Egyptian supply-vessel El-Quseir. An independent check by the captain of one of the other torpedo boats came up with the same identification.

The court later questioned both officers at length on the contradiction between their conclusion that the ship was a supply vessel and the report that the vessel was doing "28 or 30 knots" at the time it was detected. Oren replied that he had assumed that the ship was a straggler, left behind by a larger Egyptian force that may have been in the area. The radar reading could have pertained to one of the other ships, he said.

At 2.37 Sgan Aluf Oren gave the order to attack the Liberty: Covering their advance with rapid cannon fire, the three torpedo boats sped toward the target. At 2.43, T-206 fired off the first torpedo, from

1,000 yards, and followed up with another, from 550 yards. At 2.44, T-203 fired two torpedoes from 2,000 yards: one went wide, the second hit the right side of the ship, just below the waterline. A fifth torpedo was fired by T-204, but it went way off course and was lost to sight.

Oren followed up the first attack with a second - this time from the Liberty's left side, his goal being to sink the ship. While T-204 was crossing the ship's bow, however, one of the young officers aboard noticed the letters GTR on the hull of the ship. Oren immediately issued a hold-fire order and transmitted the information to Naval Headquarters. The time was 2.47.

Oren was ordered "to pick up survivors and to finally and positively establish the ship's identity." At 2.51 he radioed back to headquarters that "the ship could be Russian because of the letters on its hull."

THE NEWS hit the IDF general staff like a thunderbolt. Rabin called an emergency meeting of his advisers to discuss the possibility of a large-scale Soviet military intervention on behalf of the Arabs, now that one of the Soviet Union's ships had been attacked.

It was only at 3.20 p.m. - a full half-hour later - that Oren, who had in the meantime looked the ship over closely, recontacted naval headquarters and said that he had been mistaken: the ship was not Russian but American.

At 3.30 the news was conveyed to Commander Castle in Tel Aviv. Meanwhile, the two Israeli helicopters arrived on the scene, but after circling the ship for 20 minutes and finding no men overboard they returned to base.

At 4.02 two tugs were readied for departure from Ashdod in case they were needed to tow the ship in. At the same time, Aluf Erel ordered Oren to use his bullhorn to try and make contact with the American vessel and offer help. Under no circumstances, he was told, should he try to board the ship.

At 4.40 Israel's offer of help was rejected.

At 5.04 the three torpedo boats were ordered to return to base. They turned due northeast, in the direction of Ashdod, and at 5.50 the Liberty disappeared from their radarscopes.

There was one more attempt to make contact with the ship. At 6.15 p.m. Commander Castle was flown

to the area in an Israeli helicopter. He was able to do nothing other than circle the ship and throw down to the survivors on the burning deck a message packet containing his calling card, with a hastily scrawled message on the back: "Have you casualties?" There was no reply. Crippled, the Liberty then sailed for Malta.

ON JUNE 12, 1967 - five days after the attack - the Israeli chief of staff appointed a special commission of inquiry into the incident. It was headed by Aluf Mishne Ram Ron, who later became a member of the Knesset.

On Ron's recommendation, the IDF's advocate-general Aluf-Mishne Meir Shamgar, today the president of the Supreme Court, decided that "due to the importance of the issue in question and the seriousness of its repercussions" an investigative judge should be appointed to reconsider the evidence. On June 21 Sgan Aluf Justice Yeshayahu Yerushalmi was named to head a judicial investigation into the affair.

Yerushalmi heard 34 witnesses over a period of one month. While the hearings were still in progress he

issued an interim judgment that Sgan Aluf "L" - the officer who had ordered that the green marker be taken off the battle-control board - could be charged with negligence. But in his final judgement, rendered on July 21, 1967, Yerushalmi found no grounds for the prosecution of any of the officers or men involved. Yerushalmi's decision was confirmed by Advocate-General Shamgar on July 24, after the latter completed a comprehensive review of the evidence placed before the court of inquiry.

BOTH Ron and Yerushalmi found that "the attack on the ship was not conducted out of malice, nor independently in summing up and passing judgement was there any evidence of criminal negligence. It was a genuine mistake."

Yerushalmi isolated the five crucial factors that he believed led to the mistake: the report that El-Arish was being shelled from the sea; the report that the Liberty was moving at 30 knots per hour; the report from the Mirage pilots that it was a ship of war; the identification of the Liberty as the El-Quseir; the ship's inexplicable closeness to hostile shores in a time of war.

On June 10, 1967, in a formal apology, the government of Israel undertook to pay compensation to the families of the men killed and to the men wounded in the attack. A year later Israel paid out a total of \$3,323,000 to the families of the 34 servicemen killed, and in April of 1969 it paid another \$3,566,547 to the wounded.

However, Israel refused to pay the \$7,644,116 demanded by the U.S. government, on July 1, 1968, for repairs to the vessel. The reason given by the Israeli government at the time was that Israel did not accept the contention that it alone was responsible for the circumstances leading to the attack.

The question of damages has bounced back and forth over the years with no results. Finally, in January of 1980, Israel agreed to negotiate a settlement, but none has been negotiated to this day.

To this day, as well, the wounds have not healed. The issue resurfaces periodically, and with it the pain.

© Hersh Goodman and Ze'ev Schiff. This article will appear in the September issue of *The Atlantic* magazine.

**King David Hotel**  
with  
**David Dolan & Rubin Academy 1st Prize High School Graduates**  
are proud to present an evening of

**Mostly Bach**

Sunday Sept. 2nd, 9 p.m.  
**Avigal Malkiel - Flute**  
**Orly Bitov - Cello**  
will perform works by  
**BACH, SCHUMANN, FAURE, BRAHMS**  
For reservations, call  
Fiona, King David Hotel  
22111, ext. 7705

**SHABBAT**  
with  
**Rabbi Shlomo Carlebach**  
at Moshav Me'or Modi'im  
For reservations,  
Call: 054-227209, 232246

**Meditation Centre**  
**Jewish Meditation**  
OPEN HOUSE THURSDAY EVENINGS, at 8.30 p.m.  
at 2/6/2 Shikun Glora, Givat Shmuel. Tel. 03-788008.  
MEDITATION FOR STRESS CONTROL  
RELAXATION AND SELF-HEALING  
Space limited to twenty persons.

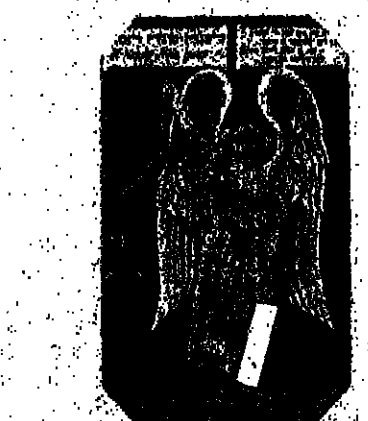
**Novelty Calendars** Attractive wall calendars.  
with a dual purpose! Each calendar features six detachable cards, on four different themes. Each card is mounted on a dark background, spiral binding, PVC jacket. Includes Gregorian and Hebrew dates, Israeli and Jewish holidays. Each page 19.5cm.x30cm. Published by Roinik-Keter Speciality Publishing. \$9.95 each, two for only \$15!



**Israeli Characters**  
Renowned, humorous cartoons of various Israeli types and their foibles: the Kibbutznik, Woman Soldier, Yiddish Mama and others. Greeting Card-style.



**Israeli Scenes**  
Greeting cards, depicting famous Jerusalem churches, and scenes of Safed and the Sea of Galilee. In beautiful art photography.



**Antique Shana Tova Cards**  
Fascinating, nostalgic postcards of old-time Jewish New Year cards in English, Hebrew and Yiddish.



**Children Draw the Bible**  
A collection of prize winning children's drawings, depicting biblical scenes and heroes.

**Exclusive Production**  
**Bookcases**  
with dust-excluding glass doors  
50 models, 100 assembly possibilities  
Delivery throughout Israel.  
**Intersystem Bookcases**  
148 Rehov Ben Yehuda, Tel Aviv.  
Tel. 03-249327.  
Showroom open 9.30 a.m. - 12.30 p.m. 4.00 - 7.00 p.m.  
Closed Tuesday afternoons

IDEAL FOR HOME OR OFFICE - OR AS A GIFT. ORDER IMMEDIATELY AND WE'LL MAIL YOUR GIFT DIRECT TO THE RECIPIENT IN TIME FOR ROSH HASHANA - BONUS: Every purchase entitles you to 12 antique Shana Tova cards, FREE!

To: BOOKS, The Jerusalem Post, P.O.B. 81, Jerusalem 91000  
Please send me the calendar(s) indicated below. I enclose a cheque for IS 3,285 for a single calendar (IS 4,950 for two). (Please add airmail postage as indicated if your calendar is to be gift-mailed overseas). Price valid until September 30, 1984

☐ Israeli Characters

☐ Antique Shana Tova cards

☐ Israeli Scenes

☐ Children Draw the Bible

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

CODE \_\_\_\_\_

☐ Please send the Calendar as a gift to the following, and include a gift card in my name. I have added IS 485 for surface mail, delivery US \$1.485 for air mail of each calendar.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE/ZIP \_\_\_\_\_

COUNTRY \_\_\_\_\_



THE EARLY elections and the ensuing coalition negotiations have breathed new life into the "Who is a Jew" issue, which early this year was dying a slow death.

In their talks with the Alignment and the Likud, the religious parties are once again raising the subject which, it has been suggested, might more precisely be referred to as "Who is a convert?"

Avraham Shapira says that Agudat Yisrael will not be able to join a coalition unless it is promised the legislation it seeks on Who is a Jew and on archeological digs.

Avner Sciaky says that the National Religious Party will not settle for Labour's offer that Shimon Peres announce in the Knesset that conversion is a halachic concept.

And the top man on the Shas (Sephardi Torah Guardians) list, Rabbi Yitzhak Peretz, has told interviewers: "On this matter I shall not yield!"

Even if the next prime minister gives one or more of the religious parties the undertaking they are demanding, there is every reason to believe that this paragraph in the coalition agreement will remain a dead letter.

Not so much because Peres or Yitzhak Shamir will renege, but because, on the implementation of this paragraph, the NRP and Agudat Yisrael can be expected to be as ambivalent in the future as they have been in the past. And Shas will undoubtedly follow suit.

IT IS NOT exactly news that NRP can live with the present formula in the Law of Return and the Population Registry Law - which recognizes as a Jew "one who has converted," but does not add the phrase "according to Halacha."

Were it not for the pressure from the religious right, the NRP would have dropped this issue long ago; and even so it only goes through the motions. The prime pressure-wielder is the Lubavitcher Rebbe, the leader of the Habad Hasidim, whose "court" is located in Brooklyn.

In February 1972, Dr. Zerah Warhaftig, then minister of religious affairs, responded to this pressure by writing to the Lubavitcher that the existing law was adequate and that no change was needed (see box).

It made sense, then, five months later, for the NRP to abstain on an Aguda bill to amend the Law of Return. (Sciaky bucked coalition discipline and voted for the bill, which cost him his post as deputy minister of education.)

In early 1974, when Golda Meir was trying to put a new coalition together, Zevulun Hammer and Yehuda Ben-Meir waved the Who is a Jew flag in order to keep the NRP from joining the Labour government. What they were really after was a pledge by Labour not to relinquish Judea and Samaria.

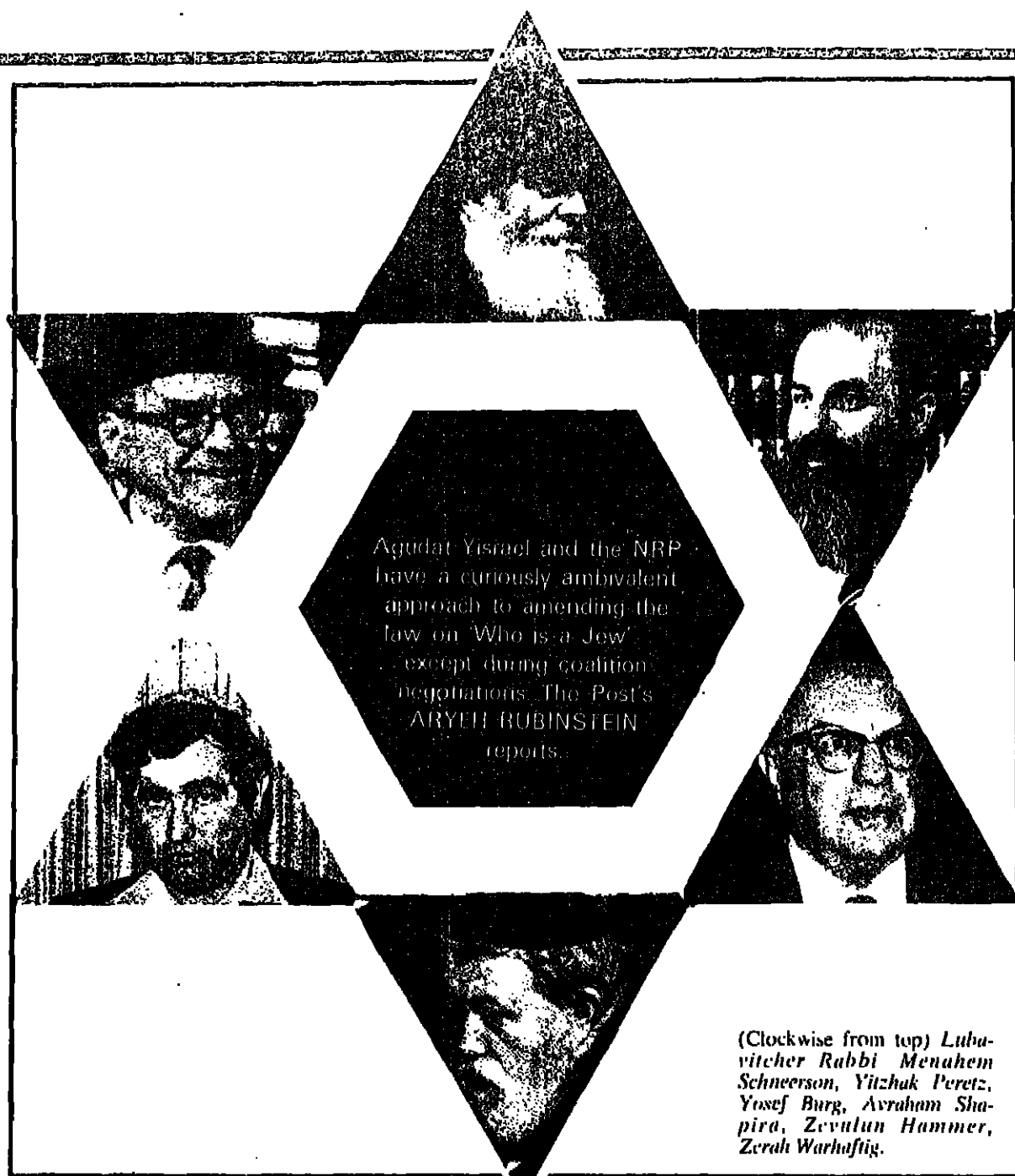
Despite a negative ruling by the Supreme Rabbinical Council, headed by Rabbi Shlomo Goren, in response to a query by NRP leaders, the NRP did eventually join Mrs. Meir's government on the basis of the three-point compromise that Haim Zadok has now revived:

□ The prime minister would announce in the Knesset that conversion is a halachic concept;

□ a cabinet committee would be set up to draft proposals for amending the Law of Return;

□ and meanwhile the Interior Ministry would continue its practice of "not registering any non-Jew as Jewish."

In July 1978, when Rabbi Kalman Kahane, of Poalei Agudat Yisrael presented a bill to amend the Law of Return, Burg replied in his capacity



(Clockwise from top) Lubavitcher Rabbi Menachem Schneerson, Yitzhak Peretz, Yosef Burg, Avraham Shapira, Zevulun Hammer, Zerah Warhaftig.

## THE POLITICS OF CONVERSION

of interior minister. Agreeing that it be referred to the Law Committee, he said that, while he would like to see it pass, it really wasn't vital. He pointed out that the entries in a person's identity card as to his nationality and marital status are not, legally, even *prima facie* evidence.

MAYBE the NRP has been ambivalent, some readers may be thinking, but surely the Aguda MKs have pressed vigorously for action. If they failed to achieve their goal in the past seven years, isn't it the fault of Liberals like Sara Doron and Dror Zeigerman?

(1) No, they haven't. (2) No, it isn't.

That's the answer of Dr. Moshe Samet, senior lecturer in Sociology and Jewish History at the Hebrew University, in a 49-page, as yet unpublished monograph that traces the development of the Who is a Jew question since 1958.

Samet's doctoral dissertation was on the emergence of Orthodox Judaism in the modern period, and Orthodoxy is his area of special competence. (He defines his own brand of Judaism as "Conservative.")

The two years he spent in New York as Consul of Israel for Jewish Affairs enabled him to observe the Who is a Jew controversy from that vantage point.

His study shows that, from the

beginning of the Ninth Knesset to the end of the Tenth, there was an internal dispute, both in Agudat Yisrael's Knesset faction and in its Council of Sages, over the importance of being attached to Who is a Convert.

The Admor of Gur pressed the faction members to give this high priority, occasionally suggesting to Avraham Shapira, that the faction threaten to holt the coalition over this.

On the other side was the leader of the Lithuanian-Mitnagdim wing of the Council of Sages, Rabbi Eliezer Schach, the octogenarian head of the Ponievezh yeshiva in Bnei Brak. He regards the Lubavitcher's raucous and belligerent campaign to amend the law as basically an ego trip for the Habad leader, and he sees no reason why the Aguda should help him.

This explains the indifference to the amendment evinced by his two representatives in the Knesset, Shlomo Lorincz and Menachem Porush.

Samet's doctoral dissertation was on the emergence of Orthodox Judaism in the modern period, and Orthodoxy is his area of special competence. (He defines his own brand of Judaism as "Conservative.")

The two years he spent in New York as Consul of Israel for Jewish Affairs enabled him to observe the Who is a Jew controversy from that vantage point.

His study shows that, from the

religious Knesset factions, the Chief Rabbinate, the Interior Ministry, and Orthodox organizations abroad. In Israel its main target has been Agudat Yisrael.

Habad has not limited its pressure to the written and spoken word, but goes in for tactics like demonstrating outside the homes of Aguda and National Religious Party MKs.

In the U.S. it is even more belligerent. When Religious Affairs Minister Yitzhak Raphael visited there in late 1974 in an effort to reach a *modus vivendi* between the different trends in Judaism on Who is a Jew, the behaviour of Habad hasidim towards him bordered on violence.

A year before that, David Rivlin, Israel's consul-general in New York, found it necessary to complain to the Foreign Ministry in Jerusalem about Habad's "systematic poisoning of the *haredi* street against the Israel government, the Chief Rabbinate, and religious Zionism."

Samet writes that logically the Aguda should have been immune to the Habad pressure, since in the U.S. the two groups are in a state of war. But the shifting balance of forces within the Israel Aguda, with the mitnagdim threatening to overpower the hasidim, led Gur to change course.

Particularly galling to the hasidim was a growing trend among graduates of Bais Yaacov, Aguda's network of schools for girls, to reject matches with hasidim in favour of

students of the Lithuanian yeshivot.

The latter had a more modern appearance and a more sophisticated education. He showed more respect for his wife and took a greater interest in family affairs than the typical hasid. These traits made him a more desirable husband, even though the ideal of learning in a kolle kept him from being a good provider.

It was clearly a time for the hasidim to close ranks, and in September 1978 the Admor of Gur travelled to Brooklyn to pay his respects to the Lubavitcher.

Thereafter, he acted as the Lubavitcher's agent in Israel on Who is a Convert, and this - Samet wrote last February - intensified other points of contention between the party's two wings and could well destroy it.

ALTHOUGH AGUDA's election platform in 1977 declared that the party would "not rest" until the Law of Return was amended, the paragraph on this subject in the coalition agreement was not framed in the categorical language of the paragraphs on abortions, army service for girls, and autopsies.

In this case there would be no government bill but a private member's bill to be submitted by coalition members. And the prime minister "shall make every effort to gain a parliamentary majority" for it "within a reasonable time."

The softness on Who is a Convert reflected in that formulation was compounded a few months later when the Aguda granted the prime minister another year in which to carry out his promise. In return, the cabinet undertook to take up immediately the questions of autopsies and Sabbath work permits.

Interviewed in *Ma'ariv* on July 14, 1978, an anonymous Aguda spokesman was asked about the conversion question. "That's something only Habad is interested in," he replied.

Fuming, the Committee on the Integrity of the Jewish People called a press conference and denounced Aguda for its contemptuous attitude. They were not placated by Porush's explanation that the remark had been made by a minor functionary who did not represent the party's line.

Over a year later, Naftali Kraus, a *Ma'ariv* staff member and a Habadnik, revealed in the New York Hebrew-language weekly *Yisrael Shelanu* (October 19, 1979) that the minor *askan* was none other than Porush himself.

Later on, both Lorincz and Porush began to reveal openly their lack of enthusiasm for the whole subject.

Lorincz, in a radio programme in October 1980, said: "All our demands have been met, except for a few minor, unimportant ones." *Ma'ariv* a month later quoted Porush: "Agudat Yisrael has no further demands on the government."

THE TENTH KNESSET elections put the Aguda in a key position: without its four votes the Likud could not form a coalition. This gave the conversion lobby new hope, but the issue by now had become an integral part of the Aguda's internal power struggle.

So it was hardly a surprise when Rabbi Schach vetoed the proposal of the Rebbe of Gur to make the Who is a Convert amendment an absolute condition for Aguda joining the new government.

Schach had some sharp words for "the meshugga who sits in New York and is driving the whole world crazy." The remark was leaked to *Davar*, and it inflamed the hasidic world, despite Lorincz's protestation that he had sat through the

whole session "and the name of the Rebbe of Lubavitch was never mentioned."

An added consideration for Schach's action, Samet says, may have been the pressure then exerted by the Aguda in the U.S., which argued that passage of the amendment would jeopardize the financial support being given - strangely enough - to *haredi* circles in the U.S. by members of the Conservative and Reform movements.

The unimplemented Who is a Convert paragraph in the 1977 coalition agreement was copied in that of 1981. But to satisfy the Rebbe of Gur, a codicil was attached, stipulating that the amendment would be presented to the Knesset not later than the beginning of February 1982.

Shapira on a number of occasions referred to that deadline, but Lorincz commented, "Not with a stop-watch in the hand." The remark gave rise to a new wave of attacks in Habad organs.

When February came, the Aguda was more concerned about stopping El Al flights on the Sabbath, and Begin had the evacuation of Yomit to worry about. Shapira said that the February target date was "not holy," but that did not necessarily reflect any change in his position.

In March, as the Knesset winter session drew to a close, Shapira resumed his pressure on the coalition by threatening that Aguda would vote against the budget for the new fiscal year. But Rabbi Schach told him to forget it. In July, Shapira planned to take the opposition by surprise, but Lorincz spoiled that by leaking it to the press.

Came the Fall, and Begin asked Shapira to put the amendment off until his (Begin's) return from the U.S., in order to spare him difficulties with non-Orthodox groups there. Shapira again yielded, and

Habad now added his name to their black list. An editorial in *Kfar Habad* headlined "An Abomination in Israel" lamented that Begin had now become Shapira's *posek* (halachic authority) instead of the Rebbe of Gur.

In November, Shmuel Halpern, the junior member of the Aguda faction who represents the Vizhnitz hasidim, planned a coup of his own when a number of opposition members were in Brazil with a Knesset delegation. Again Begin persuaded Shapira to put this off, this time on the grounds that the Zionist Congress was then meeting in Jerusalem.

*Kfar Habad* charged the prime minister with deception and quoted Rabbi Schach as having said: "Even if it is dangerous to leave the present Who is a Jew law as is, it will be a much greater danger to the Torn if the Admor of Lubavitch and Admor of Gur win a victory in this matter or in any other."

SCIIACH may well have said that. A group of Lubavitch hasidim had shortly before published a pamphlet in which their rebbe was referred to as "the King-Messiah," and which contained an article that tried to prove that this was indeed the case.

Circulation of the pamphlet was halted shortly after its appearance. At the orders of the rebbe himself, say his hasidim. But according to the mitnagdim the action was taken only after Rabbi Schach threatened to excommunicate the Lubavitcher if he did not dissociate himself from the pamphlet's contents.

Early in 1983, a long, unsigned article appeared in *Digleim*, the organ of the Lorincz-led Ze'irei Agudat Yisrael, sharply attacking Habad's "deviations" from the *haredi* mainstream. Denounced in particular was Habad's haughtiness and its demand that its rebbe be recog-

### A letter to the Lubavitcher Rabbi

ON FEBRUARY 22, 1972, Dr. Zerah Warhaftig, in his capacity as minister of religious affairs, sent a six-page letter to the Lubavitcher Rebbe explaining why he thought it unwise to try to amend the Law of Return. Excerpts follow:

"For the first time, it is explicitly stated in the Law of Return that a Jew is only one who fits the definition of the Jewish Halacha, that is, who was born to a Jewish mother or was converted."

"Hence, today it is impossible to register non-Jews as Jews...and only a few days ago the Supreme Court rejected the petition of Shalit to have his third son registered as Jewish or Hebrew."

"This is a tremendous improvement, even though certain privileges are explicitly given also to certain non-Jews by the Law of Return. But these privileges are given to them as non-Jews and not as Jews, as was the case before the law was amended."

"One problem remains, and that mainly from the aspect of legal clarity, and that is the problem of conversion. The law does not say explicitly that conversion must be according to Halacha. But, in my opinion, the only reasonable interpretation of the concept of conversion is conversion according to Jewish Halacha."

"This stems from the very definition of a Jew in the law, which is a halachic definition. I think it is impossible to split the definition and say that while the first part is formulated according to Halacha, the second part, dealing with conversion, is not according to Halacha."

"Sooner or later the Supreme Court will be called to rule on this matter [but to date it has not been - A.R.] and much will depend on the circumstances of the particular case. So long as the amendment has no chance of adoption I think one should hesitate to draft such a bill, for its rejection by the Knesset could sway the judges to the view that even non-halachic conversion performed abroad constitutes conversion."

"So if the Supreme Court recognizes Reform conversion as capable of turning a non-Jew into a Jew, it will recognize such conversion even if the law explicitly states 'according to Halacha' or 'in accordance with Din Torah' or even 'in accordance with the Shulchan Aruch.'"

"Why not wait, then, until a test case is brought and the Supreme Court speaks its piece in the matter of conversion one way or the other? Why should we jump to the conclusion that the Supreme Court will adopt the distorted interpretation?"

"As to the instances in which non-Jews arriving from abroad were registered as Jews as a result of deception and imposture, these have been with us in all generations and in all times, and the law of the State of Israel cannot be blamed for them."

"Article 3 of the Population Registry Law, 1965, explicitly states that the information registered does not even constitute *prima facie* evidence with respect to the person's nationality, religion, marital status, or the name of his spouse."

## MEETAMATE

is a worldwide postal introduction service for ladies and gentlemen of all ages who, for one reason or another, find themselves alone.

Established more than 30 years ago, Meetamate has been responsible for more than 50,000 successful introductions, and is the oldest and most respected postal introduction service in the world.

Strictest confidence is assured at all times, and if you are seeking a discreet introduction to someone of the opposite sex with whom you can share your time and interests, we can help.

Whether you live in Israel, or whether you live elsewhere and wish to meet someone living in Israel, or anywhere else in the world, Meetamate International is at your service. Simply complete and mail the coupon below, and we will let you have all the details without obligation.

### DONT DELAY—ACT TODAY

MEETAMATE, P.O. BOX 5608, BEERSHEVA 84155, ISRAEL

PLEASE SEND ME FREE DETAILS IN STRICT CONFIDENCE

NAME .....

ADDRESS .....

.....POSTAL CODE .....

## MEETAMATE

Ulpán Akiva Netanya International Hebrew Study Centre Ministry of Education and Culture Department for Adult Education

ULPAN AKIVA holds 24-day intensive courses in Hebrew Language Improvement and Correct Spelling

for Vatikim, Tourists and New Immigrants In Comfortable Hotel surroundings at the Green Beach Hotel. Sports facilities, swimming pool, beach

A joint learning experience for you, your family, your children and your friends.

For: ★ Civil Servants ★ Holders of Senior Positions ★ Directors of Public and Private Companies ★ Doctors and other Professionals ★ Members of Kibbutzim and Moshavim ★ Members of Labour Unions ★ The General Public

Programs: Correct spelling; reading of newspapers; grammar; styling; improvement of written and oral expression; chapters of the Bible and Hebrew Literature. Students will be given individual tuition by the teaching staff when necessary.

Upcoming opening dates: Sept. 10, 1984 Oct. 8, 1984 Nov. 5, 1984

Civil Servants: apply directly to Ulpán Akiva or to Education Officer in your office. Residents of Netanya and vicinity accepted as external students. Reductions granted in special cases.

To Ulpán Akiva, P.O.B. 280, 42 102 Netanya, Israel. (Tel. 053-82312/3)

or: Department of Education and Culture, World Zionist Organization, 515 Park Avenue, New York, N.Y. 10022, U.S.A. (Tel. 752-0800 ext. 385-6) Please send me (free of charge) your detailed brochure.

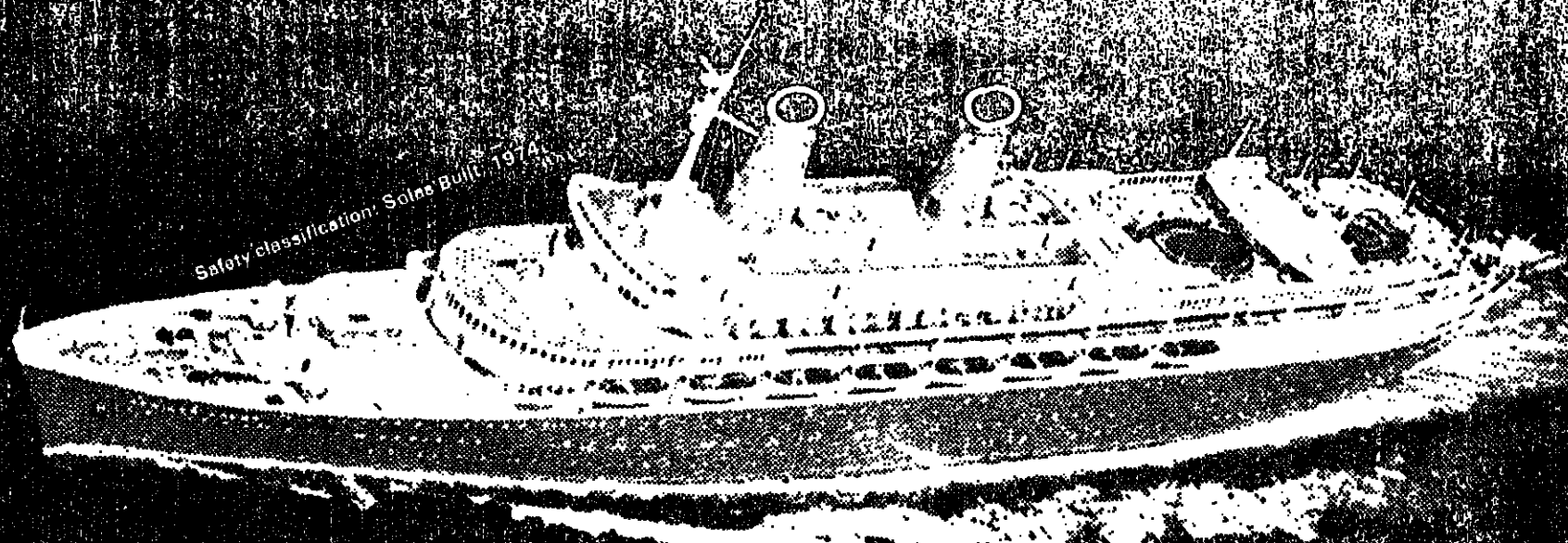
Name ..... Address .....



# Wonderful Succot Cruise

On the large magnificent liner **ACHILLE LAURO** (24,000 tons)

October 10 to 18



## 9 FASCINATING DAYS OF RELAXATION AND PLEASURE

**DEPARTURE FROM GENOA — PORTS OF CALL:** — Cannes • Barcelona • Palma de Majorca • Valetta (Malta) • Catania (Sicily) • Naples • Genoa.

**GUIDED MOTOR COACH TOURS TO:** — • French Riviera, Nice and Monte Carlo • Barcelona and Monserrat • Drach stalagmite cave at Porto Cristo • Taormina, and Etna volcano • Pompei, Amalfi and Sorrento • Capri

**Special El Al connecting flights, Tel-Aviv—Genoa, and back**

**FOR YOUR PLEASURE ABOARD SHIP:** • Swimming pools • Sun decks with deck chairs and dance orchestras • Singers • Magician • Discotheque • Cinema • Card room • Entertainment halls • Sauna

### DUTY-FREE SHOP

Superb Italian Cuisine — 6 meals daily!

## REBATE OF 33%

to passengers booking and paying by 18 September, inclusive rate from \$675

Discount of 50-75% for children up to 12 years of age



Brochure and registration at all travel agencies

Organized and operated by: **Europa Tours Ltd.**

100 Ben Yehuda St., Tel Aviv Tel. 03-240147/8, 243224/5/6

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**NOT NOW MY DARLING** — comedy (Jerusalem Theatre, Wednesday at 9.00 p.m.)

**PASODUBLE** — By Yehoshua Sobol (Jerusalem Theatre, Tuesday at 8.30 p.m.)

##### Tel Aviv area

**ALL MY SONS EXCEPT NAOMI, or THE SHORES OF SWITZERLAND** — Beit Leislin production. A satire on Israeli society, their Leislin, tomorrow, Tuesday, Wednesday and Thursday at 9.00 p.m. and at Nahmani, tomorrow at 9.00 p.m.)

**NOT NOW MY DARLING** — (Ramat Gan, Ordeat tonight at 10.00 p.m.)

**THE KREUTZER SONATA** — By Tsvetai Beit Leislin production. A study of sex and jealousy. (Beit Leislin, Upper Cellar, tonight at 10.00 p.m. and Wednesday at 9.30 p.m.)

**TORCH SONG TRIO** — Fight of a Jewish-American homosexual to live his own life in his own way (Beit Leislin, tonight, tomorrow, Monday and Tuesday at 9.00 p.m.)

**Hulla**  
"A JEWISH SOUL" — (Haifa Theatre, Wednesday)

**ALL MY SONS EXCEPT NAOMI or THE SHORES OF SWITZERLAND** — (Beit Leislin, tonight at 10.00 p.m.)

##### Others

**JOHNNY GOT HIS GUN** — By Dalton Trumbo with Itzik Wengarten (Kfar Aza, tonight at 10 p.m.)

**NOT NOW MY DARLING** — (Ramat Haichal Haharbut, tomorrow at 9.00 p.m.)

**RABBI OF ZEFAT** — Zefat English Theatre Co. with a 16th century production (Zefat, Wolfson Community Centre, tomorrow and Sunday at 9.00 p.m.)

#### ENTERTAINMENT

##### Jerusalem

**ADVENTURES IN JAZZ** — With well-known musicians. (Pargod, today at 1.30 p.m., Wednesday at 9.30 p.m.)

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. Ramda Renaissance Hotel, Sunday at 9.30 p.m.)

**BLACK VELVET** — With Irish songs and melodies (Pargod, Tuesday at 9.30 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

**HARAV SHLOMO KARLEWACH** — Jewish Soul and Hassidic music (Tzavta, Sunday at 9.00 p.m. and at Pargod Thursday at 9.30 p.m.)

**JAZZ** — Freddie Webb, piano; Eric Heller, bass; Sam Gladstone, trumpet. (American Colony Hotel, Nahlat Bnei, Thursday at 9 p.m.)

**MUSICAL MELAVE MALKA** — With new Diapora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9.00 p.m.)

**MUSICAL MELAVE MALKA** — Hassidic rock

with Selah. (Israel Centre, 10 Strauss, tomorrow at 9.45 p.m.)

**STORIES OF JERUSALEM** — (Tzavta, Wednesday at 8.30 p.m.)

##### Tel Aviv area

**BEHIND THE SOUND** — Matti Cuspi and Shlomo Grunich (Neve Zedek tomorrow and Monday at 9.30 p.m.)

**JAZZ** — Danny Gottfried, piano; Albert Plamenia, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Pilz, 84 Hayarkon, tomorrow at 11 a.m.)

**MATTITYAHU AND ALEXANDER** — (Neve Zedek, tonight at 10.00 p.m.)

**ONCE UPON A TIME IN FRANCE** — Miriam Fuchs tells and sings (Beit Leislin, Upper Cellar tonight at 12.00 p.m.)

**SONGS OF ERETZ ISRAEL** — With Nahum Heiman and his guests (Beit Leislin, Upper Cellar, Thursday at 10.00 p.m.)

**THE MAGICAL TRIO** — Jazz with Michael (Hechtman, 101 Danneil, Zilpura Beit-Yehuda (Dun Hotel, Monday at 9 p.m.)

**UPPER JAZZ CELLAR** — With well-known musicians. (Beit Leislin, Sunday at 10.00 p.m.)

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**MUSICAL ENCOUNTERS** — Kol Israel — concert and musical discussion (Music Centre, Ein Karem, Monday at 8.30 p.m.)

##### Tel Aviv area

**ISRAEL JAZZ TRIO** — (Tel Aviv Museum, tomorrow at 9.00 p.m.)

**Haifa**  
**CONCERT** — Haifa Symphony Orchestra, Vivaldi and others (Auditorium, Sunday)

##### Others

**CONCERT** — (Ramat Hasharon, Yuval tonight at 10.00 p.m.)

**CONCERT** — Beersheba Symphonietta (Beersheba), the Conservatorium Wednesday and Thursday.

#### DANCE

**Haifa**  
**BATSHIVA DANCE CO.** — (Theatre, Monday at 8.30 p.m.)

#### FOR CHILDREN

##### Jerusalem

**DREAM** — The Train Theatre — puppet ages 6 & over (Liberty Bell Garden, Monday at 5.00 p.m.)

**LEGENDS** — SHADOW THEATRE — The Train Theatre, ages 3 & over (Liberty Bell Garden, Thursday at 5.00 p.m.)

**MAYA THE BEE** — Animation film (Israel

Museum, Sunday, Monday, Wednesday and Thursday at 3.30 p.m.)

**SMELL OF COOKING** — The Train Theatre, puppet ages 3 & over (Liberty Bell Garden, tomorrow at 11.30 a.m.)

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 4 p.m.)



The Haifa Symphony Orchestra will give a concert of works by Vivaldi and others, on Sunday September 2

#### WALKING TOURS

(In English)  
Jerusalem

Sunday and Tuesday at 9.30 a.m., Thursday at 2 p.m. — Jewish Sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets on the spot.

##### Archeological Tours

Daily at 9 a.m., 11.30 a.m., 2.30 p.m., Friday at 9 a.m. — Jewish Quarter archeological and historical tour.

Sunday through Thursday at 8.30 a.m. — Temple Mount Scullin, from First Temple period to the present.

Sunday through Thursday at 12 p.m. — Excavations below Temple Mount.

Sunday through Thursday at 2 p.m. — City of David, First Temple period.

Tours last approximately 2 hours. Meet at Cardo information booth, Jewish Quarter. Tickets on the spot.

**Society for the Protection of Nature Tours**

Sunday at 7 p.m. — Walk on Old City ramparts. Meet Jaffa Gate.

Wednesday at 2.30 p.m. — Excavations of Western Wall. Meet Dung Gate.

Friday at 10 a.m. — City of David and Hezekiah's Tunnel. Meet Dung Gate. Bring flashlight.

Registration at the offices of the SPN, 13 Helene Hamalka Street, Tel. 222357, 244605.

##### Other towns

Daily expeditions in old Jewish Quarter of Safad, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448.

#### FILM IN BRIEF

**AGAINST ALL ODDS** — Remake of a film called "Out of the Past." This version portrays a love triangle in which an American football star falls in love with a woman involved with a night-club owner. The characters, being insufficiently interesting, make for a film of little substance.

**BREAKDANCE** — The Menahem Golan/Torim Globus international hit, based on the show of the same name. Always something new coming out of the USA, and the latest dance style is b-r-e-a-k-d-a-n-c-e.

**EDUCATING RITA** — About a young woman student of literature, and her elderly professor who falls in love with her. Sharp dialogue adds to this successful adaptation of this London play. Excellent performances by Michael Caine and Julie Walters.

**INDIANA JONES AND THE TEMPLE OF DOOM** — Sequel to "Raiders of the Lost Ark." Director Spielberg takes Indiana Jones from the seedy back streets of Shanghai in 1935, to the mysteries of a maharajah's palace in a search for ancient ritual stones with magical powers. The stunts get to steal the limelight.

**KAGAMUSHA** — Akira Kurosawa's most spectacular historical saga of 16th-century Japanese wars offers surprisingly intimate insights into the essence of glory and charisma, and the emptiness of vanities. A masterpiece by any standard.

**LA TRAVIATA** — Director Franco Zeffirelli remains faithful to the spirit of Verdi's famous, larger-than-life, klisché opera, and makes it work as a film. Starring Teresa Stratas and Plácido Domingo in the lead roles.

**MUDDY RIVER** — Japanese film directed by Kohji Oguri. An excellent depiction of insights

into a child's world, and the lost innocence which comes with experience and living.

**POLICE ACADEMY** — About a liberal lady mayor who opens the doors of the force to anyone who wishes to join. This film has a bit of many things — sex, violence, racist nuances, slapstick, satire and more, but they all add up to no great film.

**RAIDERS OF THE LOST ARK** — This George Lucas-Steven Spielberg venture creates magic out of sheer energy. A glorious, unabashed piece of entertainment.

**RETURN OF MARTIN GUERRE** — Set in a remote French 16th-century village. Constructed as a thriller, the audience is invited to guess who the real Martin Guerre is, and questions of ethics, morality and truth are raised. This film is a rewarding experience.

**ROMANCING THE STONE** — A romantic, zany adventure of a prissy New York writer who goes to the jungles of Colombia to save her kidnapped sister. Lots of adventure, action and danger, but at least the film doesn't take itself too seriously.

**SCARFACE** — Remake of the 1932 version of same film. Opening with documentary footage showing the invasion of Florida by Cuban refugees, the film continues with fiction, depicting America's underworld. Al Pacino plays a ruthless killer, but on the whole the film offers too much violence and not much else.

**SOLDIER OF THE NIGHT** — Israeli film about a young man, rejected by the army because of physical disability, who decides to start a war of his own to prove his worth. We get to see how he functions in society, but director Dan Wolman gets stuck and the film seems to progress with difficulty.

**STAYING ALIVE** — John Travolta dances up a storm in this new pop musical. If you enjoyed "Saturday Night Fever" you won't be disappointed.

**A SUNDAY IN THE COUNTRY** — Tale of one sad, revealing moment in the dwindling life of Monsieur Ladamir, a moderately successful and thoroughly unsatisfied artist. French director Bertrand Tavernier turns an outwardly banal day into a moving examination of a man's search for his past.

**SWEET MOVIE** — Film of avant-garde Yugoslav director Dusan Makavejev is an outrageous offering which deals in explicit terms with human sexuality while attacking the "ideals" of both the capitalist and communist worlds.

**TERMS OF ENDEARMENT** — The relationship between a self-centred mother and her daughter over a period of 15 years. James Brodie's Hollywood production is an ideal combination of laughter and tears. Superb acting by Shirley MacLaine, Debra Winger and Jack Nicholson.

**TO BE OR NOT TO BE** — Producer Mel Brooks in a funny remake of this 1942 film about a theatre company in occupied Poland. With Mel Brooks and Anne Bancroft in the lead roles.

**WIFE MISTRESS** — An Italian couple at the turn of the century discover that the depths of their love are directly related to the levels on which they can deceive each other and indulge in various debaucheries. An interesting, thought-provoking film with excellent acting on the parts of Marcello Mastroianni and Laura Antonelli.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

FRIDAY, AUGUST 31, 1984

THE JERUSALEM POST MAGAZINE

## JERUSALEM Cinemas

### CINEMA 1 ONJO in Jerusalem Cinema

Buses 18, 19, 24, Tel. 415067  
Fri. Aug. 31  
48 HOURS 2.30  
SCARFACE 4.15  
Sat. Sept. 1  
TARZOON 7.30  
KAGAMUSHA 9  
Sun. Sept. 2  
48 HOURS 7  
SCARFACE 8.45  
Mon. Sept. 3  
TARZOON 7.30  
KAGAMUSHA 9.30  
Tue. Sept. 4  
WIFE MISTRESS 7, 9.15  
Wed. Sept. 5  
CHAROTS OF FIRE 6.45, 9.15  
Thur. Sept. 6  
THE WORLD ACCORDING TO GARP 6.45, 9.15

EDEN  
4th week  
LADIES' HAIRDRESSER  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

EDISON  
4th week  
ROMANCING THE STONE  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

HABIRA  
2nd week  
LES MORFALOUS  
(Lepus of the Drive)  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

ISRAELI MUSEUM  
MAYA THE BEE  
Sat., Mon., Wed., Thur. 3.30

MUDDY RIVER  
Tuesday 6, 8.30

KFIR  
10th week  
INDIANA JONES AND THE TEMPLE OF DOOM  
Sat. 7.15, 9.30  
Weekdays 4, 6.45, 9

MITCHELL  
5th week  
THE DRESSER  
Sat. 7.15, 9.30  
Weekdays 6.45, 9

ORGIL  
EDDIE MACON'S RUN  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

ORION  
9th week  
ZIGZAG STORY  
Saturday 7.30, 9.30  
Weekdays 4, 7, 9

ORNA Tel. 224733  
11th week  
POLICE ACADEMY  
Saturday 7, 9  
Weekdays 4, 7, 9  
Sunday 15.00

RON  
BEHIND THE DOOR  
Saturday 7, 9  
Weekdays 4, 7, 9

SEMADAR  
6th week  
TERMS OF ENDEARMENT  
Saturday 7.15, 9.15  
Weekdays 7, 9.15

## SMALL AUDITORIUM BINYENI HA'UMA THE TURNING POINT

Saturday 7.30, 9.30  
Weekdays 7, 9

## TEL AVIV Cinemas

ALLENBY  
4th week  
LADIES' HAIRDRESSER  
Friday 10  
Saturday 7.15, 9.40  
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA  
Tonight 10, 12  
STREETS OF FIRE

STAR TREK III  
4th week  
Saturday 7.30, 9.30  
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOH  
TEL AVIV UNIVERSITY  
JEWISH CINEMATHEQUE  
Tues. 8.30  
THE HEIRESS  
Wed. 8.30  
UN SAC DE BILLES

CHEN CINEMA CENTRE  
Advance ticket sales only at box office from 10 a.m.

CHEN 1  
11th week  
POLICE ACADEMY  
Tonight 10, 12.15;  
Sat. 7.25, 9.40  
Weekdays 5, 7.25, 9.40

CHEN 2  
17th week  
THE RETURN OF MARTIN GUERRE  
Tonight 9.50, 12.15;  
Sat. and weekdays 7.15, 9.30

CHEN 3  
26th week  
TERMS OF ENDEARMENT  
\* SHIRLEY MACLAINE  
\* DEBRA WINGER  
\* JACK NICOLSON  
Friday 9.45, 12.15  
Sat. and weekdays 7.10, 9.40

CHEN 4  
6th week  
THE BIG CHILL  
\* CLIFF ROBERTSON  
Friday 10, 12.15  
Sat. 7.25, 9.40  
Weekdays 10.30, 1.30, 5, 7.25, 9.40

CHEN 5  
17th week  
CROSS CREEK  
Tonight 9.45, 12.15  
Saturday 7.15, 9.35  
Weekdays 10.30, 1.30, 4.45, 7.15, 9.35

## CINEMA ONE RAIDERS OF THE LOST ARK

Friday 10  
Saturday 9.30  
Weekdays 4.30, 7.15, 9.30

## CINEMA TWO REAR WINDOW

Fri. 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

CLASS 86 Allenby Rd.  
Tonight 10  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.30  
CALIGULA

DEKEL  
2nd week  
THE NATURAL  
\* ROBERT REDFORD  
Sat., weekdays 7.10, 9.30

DRIVE-IN  
Fri., 10 Sat. and weekdays 9.30  
LE BATTANT  
(What a Man)  
Sat. and weekdays 7.30  
TARZAN AND SON  
Tonight 12.15; Sat. 12 midnight  
New Film

ESTHER Tel. 225610  
4th week  
Tonight 10;  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.30  
LEGION OF THE BRAVE  
(LES MORFALOUS)

GAT  
6th week  
ROMANCING THE STONE  
Saturday 7.15, 9.30  
Weekdays 5, 7.15, 9.30

GORDON  
87 Ben Yehuda, Tel. 244375  
Two of the best films of the year!  
Sat. 7.15, Weekdays 4.30, 7.15  
LE BAL  
An Altman Scull film  
Sat. and weekdays at 9.30  
4th and last week  
STREAMERS  
A Robert Altman film  
Friday 2.30; M.A.S.I.I.

HOD  
3rd week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
EDDIE MACON'S RUN

LEV I  
10th week  
LA TRAVIATA  
\* TERESA STRATAS  
\* PLACIDO DOMINGO  
\* CORNELIUS MACNEIL  
Tonight 9.30, 11.35; Sat. 7.30, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

LEV II  
7th week  
Tonight 9.30, 11.35;  
Sat. and weekdays 7.30, 9.40  
SOLDIER OF THE NIGHT

LIMOR  
Israel Premiere  
Tonight 10, 12  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
D.C. CABS  
Sat. 11 a.m.;  
Savage Island

MAXIM  
11th week  
EDUCATING RITA  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

## MOGRABI 13th week AGAINST ALL ODDS

Tonight 10; Sat. 7.30, 9.40  
Weekdays 4.30, 7.15, 9.30

\* JEFF BRIDGES  
\* RACHEL WARD  
\* JAMES WOODS  
ONLY

CRACKERS  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

PARIS  
6th week  
Sat. 11.30, 7.30, 9.30  
Weekdays 10, 12, 2, 4, 6, 7.30, 9.40  
THE KING AND MR. BIRD  
Tonight 10, 12  
TO BE OR NOT TO BE  
Sat. 5  
SWEET MOVIE

PEER  
2nd week  
CADDIE  
\* HELEN MORSE  
\* JACK THOMPSON  
"A marvelous picture; one you should travel for to see" London Evening Standard  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

SHAHAF  
10th week  
BLAME IT ON RIO  
A Stanley Dumen film  
\* MICHAEL CAINE  
\* JOSEPH HOLLAND  
\* MICHELLE JOHNSON  
Tonight 10, 12  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

STUDIO  
3rd week  
MOSCOW ON THE HUDSON  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 4.15, 7.15, 9.30

TCHETLET  
4th week  
HORSE FEATHERS  
Saturday 7.30, 9.30  
Weekdays 5, 7.30, 9.30

TEL AVIV MUSEUM  
24th week  
French film  
SUNDAY IN THE COUNTRY  
Saturday 7.30, 9.30  
Weekdays 5, 7.30, 9.30

TAMUZ  
Ramat Aviv Cinema  
Tel. 412761  
23rd week  
ZIGZAG STORY  
Friday night 10, 12.15  
Sat. and weekdays 7.15, 9.40

TEL AVIV  
10th week  
INDIANA JONES AND THE TEMPLE OF DOOM  
Today 10 p.m.  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

ZAFON  
GARÇON  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

## HAIFA Cinemas

ATZMON  
2nd week  
LEGION OF THE BRAVE  
(LES MORFALOUS)  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

AMPHITHEATRE  
THE EXTERMINATOR  
\* SEMANTHA FEGGAR  
\* CHRISTOPHER GORGE  
Saturday 4.30, 9.30  
Weekdays 4.30, 7.15, 9.30

ARMON  
THE NATURAL  
\* ROBERT REDFORD  
\* ROBERT DUVALL  
\* BARBARA HERSHBY  
No complimentary tickets  
Saturday 4.15, 9.15  
Weekdays 4.15, 9.15

CHEN  
POLICE ACADEMY  
Saturday 6.45, 9  
Weekdays 4, 6.15, 9

MORIAH  
SAKHAROV  
Saturday, weekdays 7  
SOLDIER OF THE NIGHT  
Saturday, weekdays 9

ORAH  
4th week  
LADIES' HAIRDRESSER  
Sat. 7.30, 9.30  
Weekdays 4.6.45, 9

ORLY  
\* CARLOS SAURAS  
BLOOD WEDDING  
with Antonio Gades  
Saturday 7, 9.15  
Weekdays 6.45, 9

PEER  
THE BIG CHILL  
In a cold world, you need your friends to keep you warm  
Saturday 7, 9.15  
Weekdays 4.6.45, 9

RON  
10th week  
INDIANA JONES AND THE TEMPLE OF DOOM  
4.6.45, 9

SHAVIT  
3rd week  
Sat. 6.30, 9; weekdays 7, 9.15  
ZIGZAG STORY

TIFERET  
6th week  
RETURN OF MARTIN GUERRE  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.30

HECHAL  
3rd week  
INDIANA JONES AND THE TEMPLE OF DOOM  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

BAT YAM CINEMA

ATZMAUT  
3rd week  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
BREAKDANCE

## OASIS 6th week ROMANCING THE STONE

Tonight 10; Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.30

M. L. & THE UGLY DUCKLING

ORDEA  
4th week  
FOOTLOOSE  
\* KEVIN KACON  
\* DIANA WESSE  
Dolby Stereo  
Tonight 10, Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

RAMAT GAN  
5th week  
Sat. and weekdays 7.30, 9.30  
EDUCATING RITA

HOLON Cinemas

MIGDAL  
5th week  
Tonight 10;  
Sat. and weekdays 7.15, 9.30  
POLICE ACADEMY

SAVOY  
RAIDERS OF THE LOST ARK  
Saturday 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

Herzliya Cinemas

DAVID  
4th week  
LADIES' HAIRDRESSER  
Sat. 7.15, 9.30  
Weekdays 5, 7.15, 9.30

TIFERET  
6th week  
RETURN OF MARTIN GUERRE  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.30

HECHAL  
3rd week  
INDIANA JONES AND THE TEMPLE OF DOOM  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

BAT YAM CINEMA

ATZMAUT  
3rd week  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
BREAKDANCE

# The Jerusalem Post Library

**THE NEW DIPLOMACY: INTERNATIONAL AFFAIRS IN THE MODERN AGE**  
ABBA EBAN  
An analytical appraisal of world politics and political leaders, past and present, by one of the most authoritative and eloquent Israeli diplomatic figures. Published by Random House, 427 pages.  
PRICE: IS 9,075

**STREET PEOPLE**  
By Helga Dudman  
The stories behind the names of Israel's main streets. Learn about Dizengoff, Nordau, Tchernichowsky, George Eliot, and many more, in this entertaining volume. Published by Curta and The Jerusalem Post. 200 pages, hardcover, illustrated.  
PRICE: IS 4,934

**curta's historical atlas of JERUSALEM**  
Dan Bahat  
A fascinating narrative of the city's history. Large format (23.5 by 30 cm.), hard cover, cloth bound. Successive maps of Jerusalem in the Old Testament, New Testament, Roman Byzantine, Early Arab, Crusader, Mameluke, Turkish and British Mandate times and the city in Modern Israel. Photos, plans and drawings illustrate the outstanding features of each period. Carta hardcover.  
PRICE: IS 6,584

**Jerusalem Architecture Periods and Styles**  
By David Kroyanker  
Author Kroyanker, one of Jerusalem's most respected architects, presents a comprehensive picture of the various factors — social, economic, religious, ethnographic — and technological — that influenced the planning and construction of the Jewish quarters and public buildings erected outside the Old City walls during the period 1860-1914.  
Domino Press, Hardcover  
PRICE: IS 13,035

**ATLAS OF THE HOLOCAUST**  
MARTIN GILBERT  
A stark, compelling record of the Holocaust's rampage through Europe from a historical and statistical point of view. With 316 comprehensive, fully annotated maps, presented in chronological order from the pre-war years to after the liberation, author/cartographer Gilbert traces each phase of the Holocaust in every corner of the continent. Softcover, numerous photographs, index, extensive bibliography, 256 pages. Published by Michael Joseph Ltd, London.  
PRICE: IS 3,225

**HERZOG: The Arab-Israeli Wars**  
The acclaimed history of Israel's epic struggle to exist, in an absorbing book written with the unique insight of the author who is now President of the State of Israel. Updated to include the war in Lebanon. Hardcover, 400 pages.  
PRICE: IS 8,385

**WIM VAN LEER Time of My Life**  
The story of a varied life, this autobiography makes for colorful reading about an off-beat, eccentric man and family.  
PRICE: IS 5,775

**JANE FONDA'S WORKOUT BOOK**  
The record-breaking fitness book, now in softcover. A complete guide to your daily workout programme, extensively illustrated with photographs throughout. Published by Simon and Schuster, 250 pages.  
Price: IS 5,264

**LEGENDS OF SAFED**  
By DOV SILVERMAN  
The legends and stories of Safed originate in the two worlds of mysticism and reality, which combine to form an integral part of the character of modern Safed. Wondrous tales for which this picturesque town is acclaimed. Softcover, 95 pages, illustrated.  
PRICE: IS 3,300

**The SECOND EXODUS**  
A HISTORICAL NOVEL  
ADA AHARONI  
The poignant and gripping story of a young Jewish-Egyptian woman, based on the historical facts of the "Second Exodus," the flight from Egypt in 1948. Hardcover, 138 pages.  
PRICE: IS 4,156

Prices include VAT and postage.

TO: BOOKS, THE JERUSALEM POST, P.O.B. 81, 91000 Jerusalem.

NAME (please print).....  
ADDRESS.....CITY.....  
POSTAL CODE.....TELEPHONE.....  
I enclose cheque for TOTAL: IS.....

Prices valid for orders postmarked up to September 15.



## This Week in Israel • The JERUSALEM RESTAURANTS

**National Restaurant** (Established in 1931)  
Roof Garden  
\*Gourmet Arabian Cuisine \*Enjoy typical Arabian specialties and "mizrahi" while watching scenic Old Jerusalem.  
Please call (02) 282246 for reservations  
Open seven days a week  
The National Palace Hotel, Al-Zahara St., East Jerusalem

**fish daily**  
Fish restaurant  
• Light meals  
• Beautiful garden  
• Reasonable prices  
• Airconditioning  
12 Aza St. (near Kings Hotel)  
Tel. (02) 632813

**Spaghetti**  
15 Sorts of Spaghetti  
Wonderful Live Music  
Nice Atmosphere  
Sympathetic Service  
RIVLIN ST. Tel. 222991

**LET'S MEET**  
Backstage  
Jerusalem's elegant, new  
dinner-entertainment  
20 Marcus St., (02) 669351  
Open 11 am to wee hours  
Kosher

**sefer ve sefel**  
Kosher  
A perfect combination  
of a good book &  
a good meal.  
A multi visit while  
in Jerusalem  
20 Marcus St. (02) 669351  
Open 11 am to wee hours  
Kosher

## JERUSALEM SHOPPING

## get more gold and diamond jewelry for your money.

Buy your gold chains, rings, bracelets, earrings and pendants directly from the factory showroom and save up to 40% on the retail price.

**adipaz**  
The largest manufacturers and exporters of gold jewelry in the Middle and Far East.  
4th Yad Hachaim St., Tel Aviv, Jerusalem  
Open daily 9 am - 8:30 pm, Friday 9 am - 4 pm  
For more information call: (02) 712222

THE CENTENARY of Otto Klemperer, one of the greatest conductors of this century and also one of its most interesting personalities is approaching. He was born on May 14, 1885, and the date will be marked in Israel by a concert of the Haifa Symphony under Urs Schneider, who befriended the aging conductor in his later years in Switzerland, where he died in 1973. Two of Klemperer's compositions will be performed, his Merry Waltz and the First Symphony.

In time for the centenary, the Cambridge University Press is publishing the first - and what looks like the definitive - biography of the conductor, written by the eminent English music critic, Peter Heyworth.

So far, only the first part is available, covering the period 1885-1933, and one hopes fervently that the second part will be going to press soon, for the subject and its superb presentation arouse rare excitement. Perhaps that is due to the involvement of this reviewer, who grew up during the Weimar Republic and remembers vividly the period leading up to the destruction of democracy in Germany and the Nazi take-over in 1933. There are still many people alive who share this experience and will devour every page of this volume.

Heyworth has done an enormous amount of research and study of source material, so that even readers who were fortunate enough not to have lived through this time in Germany will get a fascinating introduction to this crisis in the history of mankind.

Of course, the main part of the book obviously deals with the period of Klemperer's work in Berlin with the Kroll Opera (1927-1932). The well-meant but feeble attempts to create a new culture in Germany after World War I and its early stifling by reactionary forces, party politics and personal jealousies and machinations and in this turbulent time are magnificently described. The reader is taken through Klemperer's early beginnings as Mahler's protégé and meets Hans Pfitzner, Klemperer's sometime teacher, friend, competitor, colleague. Richard Strauss, Wilhelm Furtwängler, Arnold Schoenberg, Busoni, Schreker, Janacek, Hindemith, and Stravinsky will all appear on the stage on which Klemperer acted out his career.

ONE QUOTATION will suffice to give the younger reader an impression of the times Heyworth speaks of in this volume.

"In the 1929 Berlin Festival, between 19 and 29 May, Toscanini conducted a season of six operas performed by La Scala, Milano. Between 1 and 11 June Strauss conducted six of his own operas. Furtwängler conducted *Tristan und Isolde*, Blech contributed *The Ring* and Busoni's *Dr. Faust*. Georg Szell was in charge of André Chénier, while Kleiber conducted *La Clemenza di Tito* and *Don Pasquale*. "In addition to Hindemith's new opera (*Neues vom Tage*), Klemperer gave performances of *Don Giovanni*, *Der Fliegende Holländer* and three Krenek one-act operas. His concerns during the festival included an all-Stravinsky programme with the composer as soloist. The Daghilev Ballet, conducted by Ernest Ansermet, also appeared in a number of Stravinsky scores. Walter's contribution was limited to a performance of *Dus Lied von der Erde*."

Heyworth makes generous use of reviews of Klemperer's performances to illustrate not only the contrasting opinions of his handling of

## Definitive biography



### MUSIC & MUSICIANS/Yohanan Boehm

operas and symphonies but also the attitudes prevailing at different times, the changes in taste, style and expectation. The book is proof of the important role of music critics as recorders of history and reflectors of social and cultural conditions.

ISRAELIS WILL find some familiar characters, even in this first volume. Rose Pauly, the great singer mainly of Wagner and Strauss roles, who made her debut in Cologne in 1922 and, after a long and distinguished career, spent her last years in Israel, dying here in 1975.

William Steinberg, having been dismissed by Klemperer from the city orchestra in 1919 for disobeying his bowing instructions, in a performance of Mahler's *La Juive*, was later addressed by the conductor thus: "I admired the conviction with which you conducted the wrong tempo," and engaged him as conductor for the following season.

Leo Kestenberg (1882-1962), who played a pivotal role in the organization of music in Prussia, was instrumental in finally bringing Klemperer to Berlin. After his ally in 1938, Kestenberg became the general manager of the Palestine Symphony Orchestra (now the IPO), and on his retirement in 1945 he concentrated on teaching, founding Israel's first music teachers' college.

HEYWORTH makes no attempt to idealize his subject, whom he writes about sympathetically but also objectively. Klemperer was obviously a very complex character, and his personality caused not a little friction during his long and adventurous life. But his great stature - not only physical but also professional - as an interpreter shines through the pages of the book, which is richly annotated with personal data about the persons involved in this drama.

HEYWORTH never deviates from his purpose: to put Klemperer centre stage after providing background information and connections, be they cultural or political, personal or factual. The result is a fascinating picture of a life full of great names in music; history is learned as one follows with bated breath the struggle of the young conductor to climb up the ladder to influential position and for personal advancement but to fulfil his mission as he saw it: to provide a stage for new works, to fight for a new kind of interpretation - de-sentimentalized and *workmanlike* in concert hall and opera house. The latter, he held, must have permanent singers to guarantee high-quality productions rather than the repertoire system, still prevalent today, in which a different opera is presented every night, generally without rehearsals, with ever-changing soloists and consequently sloppy results.

Klemperer came to Israel quite late in his life. The first time was in 1951, when he conducted the radio orchestra with Frank Pelleg as soloist, in an all-Mozart programme. He wrought miracles with the musicians - people who were present still talk about it today. He returned in 1967 to visit his sister, who was living in Jerusalem, and again conducted the radio orchestra. In 1970, he conducted Mahler's Ninth Symphony at the Israel Festival, and the following year directed three concerts of works by Bach.

Like Arnold Schoenberg, he returned to the Jewish faith after the Nazi experience and he has been quoted saying on one of these visits, "I am always happy to be in the land of my fathers."

His conversion to Catholicism is a plain statement of conviction and not mere convenience, as in the case of Schoenberg and Mahler.

"WHY DON'T we have it?" and "Where can you buy it?" are probably the two questions I hear most often.

Readers ask where they can get tortillas, or fresh ginger or chocolate fudge. I can't always help them with these problems, but I can hold out the hope that more and more items that were once unknown in the country are being made available.

One such commodity, which I often heard about, was limes. Readers pointed out, and rightly, that lemons just don't have that sharp distinctive flavour that can do so much for a drink or any number of foods. Now, here too there is hope. True, limes are not yet flooding the market, but they are being grown and the first of them are being used for a lime festival at the Tel Aviv Hilton.

This hotel has acquired something of a reputation for introducing new items. It was the first to serve mulled, (a cross-bred duck), and yule, a cross between a goat and an ibex, not to mention bread made with

cotton-seed flour and other esoteric items.

I must admit that my palate had practically forgotten just how pleasant the taste of lime is, especially when used with the rich food that is inevitably a part of elegant dining. My first course of goose liver in a lime sauce might be described as a magnificent show of understatement: three slices of goose liver, simply and lightly braised and served with a rich brown sauce with just a hint of the characteristic tartness and a few slivers of lime peel for emphasis. I find it hard to fault goose liver in any form, but this was especially sublime.

It was also, despite all the understatement, incredibly rich, and so I was prepared to exchange plates with my companion halfway through, to try the thinly sliced fresh salmon and sea bass marinated in lime juice. It was, in its way, just as exquisite as the other dish; also, there was the pleasure of knowing

## Sublime



### MATTERS OF TASTE Haim Shapiro

that it comprised a few dozen calories at most.  
Fresh fish marinated in lime juice

is one of the great contributions of Latin American cuisine, and it will be very good to be able to make it in Israel. Again, the special flavour of the lime provides an element that a lemon cannot equal.

IN KEEPING with the theme of the meal, the salad - a simple mixture of lettuce and tomato - was also dressed with lime and oil. Here the lime was pleasant, but I must admit no more effective than fresh lemon juice or wine vinegar.

But there was no question that the main course, roast duck, had been influenced in a way attributable only to that elusive fruit. Succulent and crisp at the same time, it had obviously been marinated in lime juice before it was roasted. The relative simplicity of the dish was a lesson to all of us that duck is its own best friend in the oven, and that the easiest way to ruin it is to fool around with it too much.

I was so impressed by the duck that I could not help looking down a

bit on my companion's fillet of veal in a sauce that included, in addition to limes, green peppercorns. Not that the veal wasn't perfect. The meat was tender and tasty, the sauce mouth-watering. It's just that in comparison to the duck, it was only perfect.

After all this perfection, the last courses came as quite a disappointment. There was the usual array of delicious looking sweets to choose from; but in keeping with our programme, we chose the two special lime dishes. My lime sorbet obviously comprised too much of a good thing and was quite bitter - some of the pith had got into the sweet.

My companion's crepe was somewhat better, having no nasty side-taste, but the mixture of meringue and parve cream which seemed to form the filling was less than inspiring. The best I can say about it is that time seems to be the one thing that can successfully cut the side-taste of parve cream, and as such deserves a great deal more attention.

## This Week in Israel • The Leading Tourist Guide • This Week

### 25 ANGLO-SAXON BRANCHES AT YOUR SERVICE THROUGHOUT ISRAEL

ANGLO SAXON REAL ESTATE AGENCY LTD.  
ISRAEL'S LEADING REAL ESTATE ORGANIZATION WITH 25 BRANCHES

KIRYAT BIALIK MOTZKIN 04-711837	NAHARIYA 04-929444
04-81296 HAIFA	TIBERIAS 087-21043
053-92496 NETANYA	KIRYAT ATA 04-444688
052-854443 HERZLIYA PITUAH	KFAR SABA 052-25381
03-490269 MAOZ AVIV	HOD HASHARON 052-35334
03-286181 TEL AVIV	RA'ANANA 052-32358
03-846283 HOLON	HERZLIYA 052-87258
03-894262 RISHON LEZION	RAMAT HASHARON 03-474244
051-27102/3 ASHKELON	PETAH TIKVA 03-903094
	SAVVON-KIRON 03-347281
	RAMAT GAN 03-738121
	REHOVOT 064-62632
	JERUSALEM 02-221161
	BEERSHEVA 057-76410
	EILAT 059-76210

**Neot Hakikar**  
★ NEBEV SAFARIS  
For 1 day, every Mon, Wed, 8:40  
For 2 days, every Fri, 8:10  
For 3 days, every Mon, 8:25  
Two, four, and five-day trips  
combining Airline flights from Tel Aviv or Jerusalem to Eilat and back with Desert Safari.  
\*The prices of the Sinai and Negev Safaris are subject to seasonal fluctuations.  
26 Karen Haywood St., Jerusalem, Tel. (02) 699585, 696494  
104 Haywood St., Tel Aviv, Tel. (03) 285120, 226410 - or your travel agent

★ SINAI SAFARIS  
8-1 daily, every Mon, Fri, 8:14  
8-2 daily, every Mon, Fri, 8:14  
8-3 daily, every Tues, 8:17  
8-4 daily, every Fri, 8:17  
8-5 daily, every Mon, 8:25  
TREKKING  
8-1 7 days (camel trekking every Mon.) \$395  
(PLUS BORDER TAX)  
EGYPT TOURS First Class Tours  
8-4 daily, every Thurs, 8:15  
8-5 daily, every Thurs, 8:15  
8-6 daily, every Thurs, 8:15  
Budget Tours  
8-4 Budget, 4 days, every Thurs, 8:15  
8-5 Budget, 5 days, every Sun, 8:15  
8-6 Budget, 6 days, every Sun, 8:15

**NURSING**

- Private nurse at hospital & at home
- Escorts for medical purposes
- Escorts for organized tours
- Varied medical treatment
- 24-hour service

JERUSALEM: P.O.B. 4404, Tel. (02) 636505  
GIVATAYIM: P.O.B. 1133 (Tel Aviv), Tel. (03) 737947  
HAIFA: P.O.B. 9700, Tel. (04) 510869

**WELCOME**  
To a most enjoyable stay in Israel.

While staying in Israel use your MasterCard

**SHALOM**  
EUROCARD ISRAEL LTD.

TAKE ONE FOR THE ROAD:  
"THIS WEEK IN ISRAEL"

**Cinematheque**

AUG. 31 - SEPT. 7

Fri. at 2:30 pm: *Frances*  
Sat. at 7:30 pm: *And Now for Something Completely Different*  
9:30 pm: *Live*  
Mon. at 7 pm: *Bad Company*  
Dir.: Robert Benton  
9:30 pm: *L'Honneur de Saint-Paul* Dir.: Bertrand Tavernier  
Tues. at 4 pm: *The Wizard of Oz*  
7 pm: *Imma La Dauce*  
7:30 pm: small hall  
9:30 pm: *State of Things*  
Wed. at 7 pm: *Short Animated Films from East Europe*  
9 pm: small hall  
Jazzbel Dir.: William Wyler  
9:30 pm: Z Dir.: Costa-Gavras  
Thurs. at 7 pm: *State of Things*  
9:30 pm: *Les Enfants Gâtes*  
Dir.: Bertrand Tavernier  
midnight: *Les Valseuses*  
Fri. at 2 pm: *Apocalypse Now*

Screenings at the Cinematheque  
Hebron Road, Tel. (02) 712192

Library hours:  
Sun. - Thurs. 10 am - 3 pm  
closed on Fridays

**color express**  
one hour photo

HAVE YOUR COLOR FILMS PROCESSED IN

**Just one hour!**  
The only place in Israel for 35mm larger prints - 10x15 cm (4x6 inches) for no extra charge

Slides - process E-6

TEL AVIV 130 Dizengoff St. 4 Ben Yehuda St. Tel. 03-247397 Tel. 02-221857

Located also in Rishon LeZion and Kfar Saba  
Open Sun. - Thurs. 8:30 am - 7 pm  
Fri. 8:30 am - 2 pm



# This Week in Israel • The JERUSALEM MUSEUMS

**this week at the israel museum jerusalem**

## EXHIBITIONS

Anselm Kiefer: new German paintings

12 Pages from the Cairo Geniza  
Plasticine (Ruth Youth Wing) — children's works on show, plus activity corner  
Happy Accidents — Marcel Duchamp and Man Ray  
Serpis — creating home theatre sets and greeting cards (Ruth Youth Wing)  
Permanent Collection of Judaica, Art and Archaeology  
SPECIAL EXHIBITS:

Ludwig Schwerin — an exhibition commemorating the first anniversary of the artist's death  
Sephardic Jews of the Ottoman Empire — in honor of Jacques Levy  
The Aboob Mortar — a bronze mortar for grinding drugs used in 17th cent. Italy  
A Masterpiece of Greek Pottery — a giant kylix of the late 6th century

ROCKEFELLER MUSEUM:  
Egypt — The Other Side of the River: funerary objects from Ancient Egypt

TICHO HOUSE:  
Works by Anne Ticho, Hanukkah lamps collected by Dr. Ticho, library and garden cafe

## EVENTS

CHILDREN'S FILM  
Friday, August 31 at 11.00  
SUPERMAN II  
Sun., Sept. 2, Mon., Sept. 3, Wed., Sept. 5, Thurs., Sept. 6 at 15.30  
MAYA THE BEE (with Hebrew dubbing)

SPECIAL SCREENING  
Saturday, September 1 at 21.00 and Tuesday, September 4 at 18.00 and 20.30  
MUDDY RIVER (Japan 1981)  
Director: Kohshi Oguri

SPECIAL SCREENING  
Saturday, September 8 at 21.00  
LE BAL (France 1982)  
Director: Etienne Scolle; with La Troupe du Theatre du Campagnol

RUTH YOUTH WING  
Registration is now taking place for children's classes for the 1984-5 school year. For further details please call 633278.  
Recycling workshop is open Monday 14.00-17.00 and Tuesday 16.00-20.00. The project encourages creative use of waste materials.  
Storytelling hour for children aged 4-8: Tuesday at 18.00

GUIDED TOURS IN ENGLISH  
Museum: Sun. 11.00 & 15.00; Tues. 16.30; Mon., Wed., Thurs., Fri. at 11.00  
Archaeology Galleries: Monday at 15.00  
Shrine of the Book: Tuesday at 15.00  
Rockefeller Museum: Friday at 11.00

VISITING HOURS  
Museum — Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-22.00 (Shrine 10.00-22.00); Fri., Sat. 10.00-14.00  
Library: Sun., Mon., Wed., Thurs. 10.00-17.00; Tues. 16.00-20.00  
Graphics Study Room: Sun., Mon., Wed., Thurs. Fri. 11.00-13.00; Tues. 16.00-20.00  
Department of Travelling Exhibitions: Sun., Thurs. 8.30-13.00; Tues. 13.00-17.00  
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Fri., Sat. 10.00-14.00  
Ticho House — Galleries: Sun., Mon., Wed., Thurs. 10.00-16.30  
Tues. 10.00-22.30; Fri. 10.00-13.30  
Garden Cafe: Sun., Mon., Tues., Wed., Thurs. 10.00-midnight; Fri. 10.00-15.00  
The Museum keeps its doors open with the help of its friend: Benjamin Miftenm (September 2-8, 1984)  
Some galleries may be closed temporarily due to development work

Tickets for Saturdays — available in advance at the Museum and at the Kie'm ticket agency, Jerusalem  
THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 586211

THREE HOURS at a two-day festival may not be enough for an accurate impression, but the afternoon programme in Ramle on August 21 was enough to show that there was a venue made for festivals.

The theatre is large, with an auditorium comfortable and attractive, the stage wide and good. Behind the building, the fall of the land has permitted a small amphitheatre, and with help from the Discount Bank, a wooden floor was laid down. Owners of stone floors should note how to transform them from a hazard to a help for dance.

Also in the open, across the way from the theatre, is "The Arches," a site where old ruins look like the remains of a sometime mosque or monastery. Here too a stage was erected.

In all three places performances were going on — and also in studios within the theatre building. And there was the rub. Too much was going on at the same time.

Since the very good performances I saw were only a few of the 30 or so crammed into the two days, it would be unfair to single them out, especially as most have appeared elsewhere and been reviewed in these columns. However, I must mention that the Kol Demama demonstration drew many who would have liked to see also the other shows scheduled for the same time slot.

What the organizers could have done was to repeat items at different times on the same day. Anne Wilson Wagh did something like that in the *Seven Faces of a Garden* at the Israel Museum some time ago. Sections of the audience moved from one "face" to another, seeing all and gathering for the finale.

Yet these are only the growing pains of a new venture. What matters is that Ramle has been "discovered" as a possible arts focus. What a wonderful idea.

WHAT IS it about Mummenschanz that provokes so much inner and outer laughter? Is it mime? dance? gymnastics? Just nonsense? Who cares? The point is that Mummenschanz, created by three people and performed by three others is a set of sophisticated games with a childlike humour, childish scenes with a cunning undertow of adult fun.

That bundle that wouldn't (rest), couldn't (climb), but eventually scaled the wooden box at centre stage is worth seeing more than once. Those creatures that crawled up and down the ramps at the sides of the box — weird animals and insects that came peeping, slithering, shaking, leaping — tickled everyone's ribs, whether they were six or 60.

At the Jerusalem Theatre last Saturday night, an "apple" that divided into a mouth with a green tongue had ideas of its own; a grey thing that seemed to have two heads, and arms and legs that could be legs and arms, had the kids gurgling and the adults giggling. The plant tube that could balance balloons was perhaps the best, but there was much to be said for the frog, the camel, the worm, the caterpillar — all generating illusions to feed the fancy.

During the intermission, two blackclad figures with boxheads moved among the audience, provoking one here and one there to participate. A delightful moment was provided by the female who, though fully covered, indicated she felt naked, took a roll of sticky tape, wound it round her body — and hey presto! she was chitly dressed. She then coaxed people into putting eyes, nose and mouth on her box-head. A little boy even gave her ears.

In the second half, much was a direct repeat of last year's program-

# Ramle discovered



## DANCE / Dora Sowden

me, with some variations. The final "play" with plastic putty faces which the actors distorted into myriad shapes, was rather boring. The show could more happily have ended with the chess and dice duels or, better still, the paper-rolls love affair.

Yet, all in all, it was a merry Mummenschanz, and the three performers — Lydia Biondi (Italian), Peter Gerber (Swiss), and Alejandro Moran (Mexican) — deserve to be named, along with the creators Andres Bossard, Floriana Frassetto and Bernie Schurch.

WHEN LAST I saw *Forms and Colours* danced by the Kibbutz Company, choreographer Yaacov Sharir asked me to call it a "work in progress." The finished article at the Gerard Behar Centre in Jerusalem (August 22) seemed to have gone no further. The "Forms" remained unrelated bits, the "Colours" not particularly interesting.

There was no lack of dancers' drive and dash, but no visible development. People came, went, strayed, stood, got together in twos and threes, lifted each other, worked hard, slowed down. There was almost nothing here in common with Sharir's marvellous *Shapes*, except when three figures made a wheel of themselves and rolled across the stage.

Heda Oren's *Once Upon a Time* looked more engaging here than at Neve Zedek (August 14), a comment on young behaviour. Though Mike Levine's well-danced solo was too long, everything had place, and girl lifting boy was more witty here than in the Sharir work.

Rami Be'er's *Death Comes to Rocking Horse Michael* is stronger, more moving with each viewing. On this night Bouz Cohen's dancing was quite stunning; and indeed everyone was memorable, and Yossi Maror, better still, the paper-rolls love affair.

AMONG the many interesting visitors at the recent International Movement Notation Congress was Joseph Wisby, who brought for the Dance Library of Israel copies of four of the prize-winning dance films he has made over the years for television. One film deals with eight famous ballerinas: Karsavina, Spessivtseva, Ulanova, Markova, Makarova, Alicia Alonso, Yvette Chauviré, Carla Fracci. Asked how he got the older "greats," he said "Ahi! That's my secret."

Marit Bech (pronounce Bek) came with her husband Alek Shed-lash, who has relatives in Petah Tikva. She is a freelance choreographer who began as an artistic (gold medal) gymnast in her native Norway. Visiting Italy in 1973 at an invitation of the Italian Federation of Gymnasts, she met her husband, a former Bolshoi dancer who is now a director-consultant for spectaculars like the opening and closing of the Olympics.

From Bombay came dance critic Satish Mehta — no relation of Zubin. "He is Parsee, I am Gujarati," he said. From Mexico there was Patricia Aulestia de Alba, director of the Centre for Information and Documentation of Dance. Other notables came from Hungary, Rumania, Spain, Holland, Belgium, France, Switzerland, Yugoslavia, West Germany and Nigeria.

WHILE YOU are waiting for the post to arrive, you can play a game of bridge. This example is from a correspondence game in the L.T. NS vulnerable

North	South
♠ 6	♠ Q 8 6 5
♥ 10 6 4 2	♥ 5 2
♦ 9 8 7 3	♦ 10 8 4
♣ J 2	♣ A Q 10 8 4
West	East
♠ 9 8 7 3	♠ A K J 5 4 2
♥ 10 6 4 2	♥ 10 9 4 3
♦ 10 8 4	♦ 8
♣ Q 10 8 4	♣ 7 6 3
South (D)	
♠ A Q 10	
♥ A 7	
♦ A K Q 7	
♣ A K J 9	

Seven diamonds is the only sure grand slam, but that contract was not reached at either table. And despite the fact that they had only seven high-card points between them, East-West were in the bidding at both tables.

# Colours are not easy

At Table One, South, after three passes, opened with a forcing two-club bid. West took advantage of the favourable vulnerability — to "compete" with a take-out double.

North made a normal two-heart overcall (would you prefer three hearts? East, who must have had some confidence in his partner, tried to muddy the waters with a dangerous pre-emptive bid of three spades. South, who must have felt thwarted by lack of information as to what his partner had, decided to stop the fooling around, bidding six no-trump.

Had South opened with three no-trump instead of two clubs, it is doubtful if East — West would compete at the four level. Six no trump might still be the final contract, but a grand slam was a possibility.

All 13 tricks were made, after West naturally led a spade. Declarer played two top clubs

## BRIDGE George Levinrew

and five diamonds. East who had to make four discards was squeezed; he could not hold a guard in hearts along with a doubleton spade. Had West made any lead other than a spade declarer could not make 13 tricks unless he made a double finesse in spades.

At a replay, the bidding also had an unusual twist:

West	North	East	South
Pass	Pass	2♠	DBL
3♠	4♣	Pass	4NT
Pass	5♣	Pass	5♠
Pass	7♣	Pass	7NT
All Pass			

The opening bid of two spades by East was fantastic. It was a "weak two." But how weak can one be? That bid did not prevent North — South from reaching a grand slam in

no trump. But making it was another matter.

Again a spade was the opening lead. Declarer had two options to try to make the 13th trick: (1) The hearts might split 3-3 or (2) there might be considered a finesse in clubs. Another possibility was to establish the basis for a squeeze. And this is what he tried. He won another spade with the ace, two top hearts, four diamonds and a club.

North	South
♠ 10 8 6	♠ 5
♥ 9	♥ 10 9
♦ 10 8 4	♦ 7 6
♣ A K J 9	♣ 7 6
West	East
♠ 9	♠ K
♥ 10 9	♥ 10 9
♦ 10 8 4	♦ 7 6
♣ A K J 9	♣ 7 6

He reached this position with the lead in dummy.

Declarer led the heart queen, but East kept the ten as a guard. South now led the 13th diamond. East discarded a club, and Declarer now stuffed his spade queen, which had become a useless card. East was down to the spade king and two clubs. If he started with the club queen a finesse was no longer necessary. But he did have that card. So West won the club queen and the contract was set.

The two different styles of play resulted in a six no-trump contract, making seven, while seven no-trump was set. In the seven no-trump contract, declarer won the spade ace too soon; he would have been better off cashing all his black-suit winners and all the diamonds before touching hearts.

Incidentally, seven spades would be a good save against the vulnerable grand slam in diamonds. Declarer could go down nine tricks and still show a profit.

# This Week in Israel • The Leading Tourist Guide • This Week

TEL AVIV

RESTAURANTS

TEL AVIV

SERVICES

**MANDARIN**

WHAT YOU CAN EAT FOR \$8.50

Sh. - Fri. Business lunch for \$8.00  
Every Saturday afternoon  
ALL YOU CAN EAT for \$8.50  
Children \$5.00  
14 KIKAR KEDUMIM, OLD JAFFA  
TEL. (03) 829360  
Open daily 11 a.m. - midnight  
Closed 12 p.m. - midnight

**המסעדה**

The most beautiful place in Tel Aviv on the sea with fine food and atmosphere

\*PIANIST every evening 9.30 pm - 1 am

\*FASHION SHOW every Fri. at 3.30 pm

\*BUSINESS LUNCH \$8 including salad bar

\*Salads only — \$5, all-you-can-eat salad bar

Beautiful private parties... are our forte!

81 Hayarkon St., (03) 657021

Wednesday Nights at 7.30 P.M.

**Sheraton serves you the WORLD**

For Only \$18!

International Buffet

A fabulous feast of national specialties in our Kim Kum Restaurant. Fantastic buffets. Delicious delicacies. Featuring 3 different countries every week

Note our Culinary Calendar in your diary:

Sept. 5 — Russia, Brazil, Philippines

Sept. 12 — Tunisia, Austria, Vietnam

Sept. 19 — Mexico, Indonesia, Switzerland

more to come

For reservations call 03-26222 ext. 1525

Tel Aviv Sheraton Hotel 115 Hayarkon Street, Tel Aviv

**RUMANIAN GRILL SPECIALITIES RESTAURANT**

Meat and fish  
Deli-catessen  
Polite service  
Reasonable prices

**Mon Jardin**

Walking distance from the Hilton Hotel  
116 Ben Yehuda St. Tel. 231782

Open daily 11 am - midnight

**Banana**

Natural Food Restaurant

\*Salads \*Take-away too

\*Reasonable prices

334 Dizengoff Street  
Tel. (03) 497491

Open midday to midnight, except Friday

**THE CHINESE RESTAURANT**

317 Hayarkon St.  
Tel Aviv  
(03) 443216, 458-785, 451282

Open: lunch, dinner, Business lunch menu: \$12

**milk bar**

In the heart of Old Jaffa

\*Delicious salads \*Cheese plates

\*Dairy dishes \*French onion soup

\*Fresh fish with special sauces

Open 9 am - 2 am

15 Kikar Kedumim, Tel. 03-624688

**Cookie Co.**

Chocolate Chip Cookies

8 varieties of cookies, baked fresh daily

130 Dizengoff St. Tel. 03-248564

**IES**

Israel Embalming Services. Embalming and shipment of remains abroad. Interment of foreign residents in Israel. Private ambulance services. Funeral directors.

15 Ben Yehuda St. Tel Aviv  
Tel. (03) 686982  
Res. (03) 997191

**EMERGENCY Denture Repairs**

Tel. 03-621069

MAGDA Dental Laboratory

66 Allenby St., Tel Aviv

**They give the best years of their life**

in training, everyday activities, far from home, under strenuous and dangerous conditions. THE GUARDIANS OF ISRAEL. Show them that you stand firmly behind them by supporting

THE ASSOCIATION FOR WELFARE OF SOLDIERS IN ISRAEL

the only civilian body providing the needs of our boys and girls in uniform

TOGETHER we can help them with EDUCATION and RECREATION

BY KINDLY DONATING TO:

The Association for Welfare of Soldiers in Israel  
8 Ha'arbaa Street, Tel Aviv 64739, ISRAEL  
Telephone: (03) 262291  
Herewith donation for: IS \$ ..... S ..... other .....

NAME: .....

ADDRESS: .....

Word processing & secretarial services 7 days a week — 24 hrs. a day

Call day: (03) 445111

Palace Rd., 277 Hayarkon St.  
Night: (052) 94686, (03) 998350

**Mach/hov**

Technical writing, word processing, courses, translations.

**Help!**








Where to put those Guests from Abroad?  
When those guests from abroad arrive,  
help them to feel at home

## Exclusive Apartment Hotel

in Tel Aviv's tourist centre, near the sea, offers elegant, furnished  
apartments for short and long periods:  
Living room, bedroom, bathroom and kitchen; colour TV and  
telephone in every flat.  
Wall-to-wall carpeting, magnificently furnished, daily service and  
cleaning.  
Complete privacy in your flat, without sacrificing the comforts  
of a luxury hotel.

Exclusive Apartment Hotel  
7 Habakuk Street, Tel Aviv (cor. 279 Hayarkon)  
Tels. (03) 440011, 443110  
Open 8 am-3 pm



**Albert Zarco**  
Albert Zarco is your personal adviser on all aspects of real estate and investment properties in Israel.  
If you are interested in investing in a home, apartment or villa or if you prefer to invest in land, please Albert Zarco: 03-684370 or stop by 42 Sokolov Street in Ramat Hasharon. He speaks your language - English, Spanish, Italian or French.

**condominium**  
contemporary  
apartments  
in Tel Aviv

**SERVICES**

**coin wash**  
**LAUNDERETTE**



OPEN FROM 8 am TO 7 pm  
51 BEN YEHUDA STREET  
TEL AVIV  
TEL. (03) 222954

**garden gardens**  
GUEST HOUSE  
Strictly kosher  
Israeli-American management  
\$16 per day, incl. 2 meals  
pick-up from Tel Aviv, (03) 717447  
10% discount with this ad  
for cash payment

**CAR RENTALS**

**RENT A CAR**  
**EUROTOUR**

Only new models  
Only special offer off season prices

\$22 PER DAY UNLIMITED MILEAGE  
\$6 PER DAY  
\$60 PER DAY

\*Eurotour provides free transportation from your hotel to its office and back. \*Possible to return car at the airport.

**EUROTOUR**  
134 Hayarkon St., Tel Aviv  
Tel. (03) 228622, 228160  
36 Keren Hayosod St., Jerusalem  
Tel. (02) 661749

**KA'AMAT**  
PIONEER WOMEN  
Tourist Department  
Morning Tours

Call for reservations:  
Tel Aviv: Histradut Headquarters  
93, Arlosoroff Street  
Tel. (03) 250096, 431841  
Jerusalem: 17, Strouss Street  
Tel. (02) 244878  
Haifa: Tel. (04) 841781 ext. 241

See the inspiring work of Pioneer Women in Social Service Institutions throughout Israel

A varied and interesting selection of  
Antique Furniture  
from England  
Victorian Period  
to 1930s  
\*Restoration services  
\*Polish n2  
\*New line-up in version  
furniture  
38 Usishki Street  
Ramat Hasharon  
Tel. (03) 494242

**Victoriana**

**SUN TOURS**  
**RENT-A-CAR**

Discount Rates  
Reservations through your hotel's  
reception or call 03-233-20, 228410  
152 Hayarkon Street, Tel Aviv

# magillat

## TELEREVIEW

### Philip Gillon

Jordan: I couldn't understand why J.R. had changed so much.

BUT LET US get back to the long night of October 19, 1920, and those monologues in the tent.

The troublemaker is Moshe Goldberg, a Galician, acted very convincingly by Gedalia Besser. He sticks out in that society of immigrants, most of them from Vienna, like a sore thumb. His table manners are poor; he is an aggressive, unlovable type and he questions all the accepted wisdom.

When one young woman says she lived through a pogrom as a child and adds that this experience was enough for her to justify Jews wanting their own land, he refuses to buy her thesis. When the big pragmatist says that at least they are doing something practical and positive by settling up a new settlement, Goldberg sneers sardonically.

The whole venture will have no point for him, he insists, unless the Jews prove, not that they are going to establish a nation like other nations, but that they will build a wonderful new type of society. Nothing else can justify taking over the land from the Arabs, and, on occasion, killing Arabs.

The earth turns on its axis, the long night wanes, day breaks. No doubt as exhausted by the conversation as if they had been watching the Olympics on television all night, they strike camp. All of them, including the self-torturing Goldberg, go down the hill, singing a suitable song, to keep their rendezvous with destiny.

I emerged with the impression that those idealists were very naive and impractical, misled by their introspection and fine talk, like so many Zionists of those days. And how wonderful it was to be like that, compared to what we have become! I am very grateful to Sobol and Israel Television for an absorbing, nostalgic return to the brave days of old.

HOW LOVELY all that talk sounded, compared to what we were to hear later in the week on the news and in a debate between Gedalia Besser and Shmuel Toledo on Ram Eylon's *This is the Time*.

The news featured the repellent antics of Interior Minister Yosef Burg. Recently we had to endure his curious condemnation of Rabbi Meir Kahane's rewriting of the Knesset oath of allegiance. This week came his waving of the flag over the Temple Mount. Finally we had his defence of the Kahane hoodlums who attacked four Knesset members at Tel Mond prison.

In the good old days, when David Ben-Gurion ran the show, Burg was a fine example of an educated, literate, Orthodox German Jew with an excellent sense of humour, plenty of common sense and a set of humane values. All he asked of B-G as his price for letting the Old Man manage the nation were adequate payments to yeshivot and other religious institutions, plus amicable co-existence between Orthodox and secular within the framework of the status quo agreement.

Now something weird has happened to him. From my knowledge of what can be done to warp the

BASICALLY, there are two kinds of film festivals you can go to. To the first kind you go to work. It's crazy, overcharged, frustrating, the kind of event where you hardly manage to see half of what you would have liked to sample. It's strictly for professionals, and even these may well feel the experience too inhuman to take it on a regular basis.

Then, there's the other kind, where you go to relax. Most of the films you've already seen elsewhere; the ones you haven't seen aren't too attractive anyway, so you can take it very easy, enjoy the sights, the food, and eventually the company. This kind is recommended for snobs who want to tell their friends they've been to a film festival and go through the experience as painlessly as possible. It's also recommended for tired reporters who feel they need some time away from their daily chores.

The Locarno Festival has somehow managed to squeeze itself between the two categories. It doesn't have the pressure and the feeble atmosphere of the big film super-markets, yet it has plenty of exciting items to go through, whether you are a seasoned reviewer of films or just a committed aficionado.

Where else would you enjoy a bit of nostalgia, in the morning, following an Italian retrospective of melodramas, such as *River of No Return*, to remind you that Italy in the Forties was not all idealistic neo-realism.

Then, at noon, for the pure delight of it, one of the greatest Japanese classics, *Inochi no Sando*, by Kenji Mizoguchi, find yourself in the afternoon watching a Lithuanian movie about poor fishermen at the turn of the century which suggests that Baltic influence there is much stronger than Soviet realism.

And once the sun sets, join the thousands of people gathered on the Piazza Grande, the town's central square, converted for the occasion into an open-air cinema, screening the best selections of other festivals, such as the Cannes winner, *Paris, Texas*, with the stars shining overhead and the bells of the surrounding churches adding their own dimension to the film's soundtrack.

Add the picturesque Alps, some of the best restaurants in Switzerland, and the peaceful, secure mood that reigns over it all, and one would be hard put to find a better place for a film buff to spend his vacation.

ON TOP OF IT ALL, there is a new section whose presence has become more pronounced this year. It is dedicated to TV movies, that strange new breed so difficult to define: feature films running from 60 to maybe 150 minutes, made to order for television, but otherwise identical to cinema pictures in every way and sometimes, indeed, released in cinemas, if their standards are considered satisfactory.

The really exciting thing about this section - which, by the way, includes a competition, just like the rest of the festival - is the inevitable comparison between two basic approaches to the audiovisual language.

The main programme, whether it shows classics or confirmed successes from other festivals, focuses on the development of film language, on absolute achievements. As for the official competition, it consists of movies made by young people, on small budgets, sometimes failed attempts to innovate, but always ambitious in not following the trodden path.

Movies made for television are just the opposite. Where young film-makers can't afford stars, sets, production values and glamour, television cries out for all that. On the

## Marvellous mix

### CINEMA/Dan Fainaru

other hand, if there is one golden rule for all TV people to follow, it is: Do not step outside the trodden path.

JUST IMAGINE THE ABYSS separating a movie such as the Hungarian *Autumn Almanac*, showing five people tearing each other to pieces, in eternal close-ups, possibly one of the meanest, most uncomfortable portrayals of life in Hungary, and the urbane, well-fashioned, and quite unsurprising remake of *Witness for the Prosecution*, with an all-star cast that includes Sir Ralph Richardson, Diana Rigg, Donald Pleasance, Beau Bridges and Deborah Kerr.

Even when you get, on the face of it, similar subject-matter, how is it possible to put the misery of a film entitled *The King of China*, describing the life of rag-pickers in a Paris suburb in a fashion that would make Gorki's *Lower Depths* seem cheerful, beside the smoothly modelled *The Doll Maker*, about a poor farmer's wife who realizes her dream of buying her own farm by selling wooden dolls in the big city. With no less a star than Jane Fonda playing the lead, it is clear from the very first minute that she is not the kind to give up or fail.


Even when dealing with what is obviously a very sensitive topic, the kind television usually shrinks from, like incest, in *Something about Amelia* it is done in such a tasteful, restrained manner that one is almost tempted to believe that incest isn't so terrible, which is not the film's intention at all.

Still, real talent will come through whatever the conditions under which it operates; and to be quite fair, some of the European TV channels, particularly those financed by the state, show considerable courage in their production policies. And that was another instructive lesson to be learned in Locarno. For if it is true there was a world of difference between the main competition and the TV movies, most of them conditioned by the average demands of commercial television, it is no less true that most of the difficult films in the official competition couldn't have been made without substantial support from TV channels.


POSSIBLY the best example of all is the winner of this year's Golden Leopard award, *Stranger than Paradise*. By any definition, this is not an easy film to handle. It is in black and white; most of the time there are only three characters on screen; and none of them is even slightly known as an actor. The film consists of one-shot sequences separated by black frames, and the story of an Hungarian girl who comes to America, finds herself stranded in the apartment of a distant cousin about her own age, who isn't at all pleased with the unwelcome guest, and their ensuing travels through the continent accompanied by a third friend, while certainly amusing and highly perceptive, lacks the appealing qualities traditionally associated with movies. The protagonists aren't pretty, the background is particularly drab and there are many moments when nothing really happens, because this is an inseparable part of the lives these characters lead.

## This Week in Israel • The SHOPPING

### TEL AVIV



**Bela Dek JEWELRY LTD.**



**#1 jewelry manufacturer in Israel**  
\*The largest selection of jewelry  
\*Jewelry design made to order  
\*Diamonds for investment  
★  
\*Confidentiality assured  
\*Diamond Appraisals  
\*Rings, necklaces, earrings, bracelets, handicrafts  
\*Collections of watches by Chevalier and Claude Bernard. 2 year warranty

SHOP:  
2 Pinsky St.,  
opp. Mograbi Cinema  
Tel. 03 285572

FACTORY:  
8 Pinsky St.  
Tel. 03 297438

**NETANYA**

**YONA**

DON'T INVEST, RENT IN

APARTMENT HOUSE  
NETANYA 42276  
Phone: 053-31348

The residence of high standard right on the beach, having reception desk and switchboard in the lobby. Luxurious 2½ room apartments with private phone as well as electronic alarm system provided in each apartment. Hot water service and central heating included in the rent.  
Duration of lease by mutual agreement.  
Pamphlet with detailed information available  
1 Baruch Ram Street, corner 26 Jabotinsky Ave.

**YANG-TZE CHINESE**

A UNIQUE EXPERIENCE IN CANTONESE CUISINE  
Glist Kosh  
\*WON-TON SOUP  
\*SPRING ROLL  
\*ALMOND CHICKEN  
\*CANTONESE DUCK, \*BEEF & CHINESE MUSHROOMS, ETC.  
12 noon-3 pm, 7-11 pm  
Special business lunch.  
We do catering parties and take-away food.  
11 David Hamelech St., Netanya  
Tel. 053-22847, 41908

**GALILEE ROUTE**

European Restaurant  
5-star nostalgic  
a la Yiddish Mamma  
\*Gefilte Fish \*Kreplach  
\*Roast Duck, etc.  
Open noon-3 pm;  
7-11 pm nightly, incl. Saturday nights  
\*Catering for weddings, bar-mitzvahs, brit-milah  
\*Special  
Businessmen's luncheon  
Take-away food for Shabbat  
11 King David St., Netanya  
Tel. (053) 41909, 22647  
Glist Kosh



# This Week in Israel • The Leading Tel Aviv SERVICES

## Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun., Mon., Tues., Thurs. 10 am-5 pm; Wed. 10 am-9 pm  
The Museum is closed on Fridays and Saturdays.  
Children under 6 are not admitted.  
Organized tours must be pre-arranged (9-13, Sun.-Thurs., Tel. 03-425181)  
Photo Archive. Open to the public on: Sun., Thurs. 9.30 am-12.30 pm;  
Tues. 9.30 am-2.30 pm.

Permanent Exhibit and Chronosphere  
The main aspects of Jewish life in the Diaspora, presented through the most advanced graphic and audio-visual techniques.

EXHIBITIONS:

- "The Story of the Jews in Hungary"
- "To Save a World" American Jewish Joint Distribution Committee (AJDC) 1914-1984.
- "The Enigma of the Calarevo Manuscript"

JEWISH CINEMATHEQUE

- "The Heiress" (Hungary, 1944)  
Starring: Lili Monori, Isabelle Huppert, Jan Nowicki. Dir. Marta Meszaros.  
The film is in French with Hebrew subtitles.  
Tuesday, September 4 at 8.30 pm.  
Admission Fee: IS750; For members of Friends Association: IS600.
- "Un Sac de Billes"  
Starring: Paul Erlich Schulmann, Richard Konstantini. Dir. Jacques Duallion.  
Wednesday, September 5 at 8.30 pm.  
Admission Fee: IS600; For members of Friends Association: IS600.

Courtesy of **bank leumi** בנק לאומי

EVENTS:

The Nahum Goldmann Annual Lecture:  
"The Jewish People and the Experience of Power"  
Lecturer: Prof. Yirmiyahu Yovel  
Beth Hatefutsoth, Bnei-Zion Auditorium  
Sunday, September 2 at 8.30 pm

Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Kleiner St., Ramat Aviv, Tel. (03) 425181. Buses nos. 13, 24, 25, 27, 45, 48, 74, 76, 274, 572.

### OLD JAFFA

### בית ראובן

RUBIN MUSEUM FOUNDATION

A special exhibition in honor of Tel Aviv's 75th anniversary  
Open Sun., Mon., Wed., Thurs. 10 am-5 pm; Tues. 10 am-7 pm;  
Fri. & holiday even 10 am-1 pm  
14 Bialik St., Tel Aviv, (03) 658681

I am over 6,000 years old ...

... and this is my first time in Israel

## THE ISRAEL EXPERIENCE

Israel's first ever English language international class multi media spectacular (just like in London, Berlin, New York, Boston, Toronto and Singapore).

"Dazzling sights, colors, special effects"  
"Lifelike quadrophonic sounds surrounding you"  
"A magnificent original musical score"  
"Travel through history"  
"Thrill at the beauty of the country"  
"Marvel at the miracle of Israel and its people"  
"See Israel as you have never seen it before"

ALL THAT ISRAEL IS, IS THE ISRAEL EXPERIENCE!

A magical experience. A must experience for every Israeli and every tourist who visits Israel.  
Entertainment for all Your Senses.

SPECIAL PREVIEW WITH THIS COUPON ONLY! Present at Box Office:

The Israel Experience  
4 Pasteur Street  
OLD JAFFA

Show times: On the hour, 7 days a week.  
Mornings: 9 am; afternoons: 12, 1, 2, 5, 6 pm; evenings: 7, 8, 9 pm.

### HAIFA RESTAURANTS

The Most Famous Chinese Restaurants in Haifa

## PAGODA GHIN LUNG

OPEN FOR LUNCH & DINNER. AIR-CONDITIONED

1 Bat Gallim Ave.  
Bat Gallim, Haifa  
Tel. 04-524585

126 Hanassi Ave.  
Central Carmel, Haifa  
Tel. 04-81308

FRIDAY, AUGUST 31, 1984

# Respectability rules

LONDON theatre is solid and stolid. Everything is done competently (well, almost competently); it is never really dull, but it is also not especially exciting from either a theatrical or a topical point of view.

Theatre is respectable, and it presents itself as such. Since respectability is what most visitors from out of town, and most Londoners too, are looking for, the halls are full and long queues stand outside box-offices and at the cheaper ticket-booth in Leicester Square.

There does not seem to be a spirit of innovation, with one minor exception to be mentioned later. The fringe theatres present many old plays, and new plays on contemporary subjects, mainly race relations (with stress on South Africa), the Irish problem, development housing, and so on. Undoubtedly relevant and sometimes moving, in the kind of thing is just as respectable as Shakespeare. The one still provocative subject, women's lot in contemporary society, is rapidly becoming respectable too. Nothing is really unexpected, as it used to be not so long ago.

Having reported on many commercial theatre ventures in previous articles, the present one will deal with the "official," subsidized theatres. The most heavily supported art form is opera: according to a recent report by the Arts Council, every occupied seat in London opera receives £20 in support, in addition to the high prices charged for them (the seats we had were priced at £26). The lavishness of the productions and the high standard of the music compensate for the prices. What we have is entertainment for the well-to-do, subsidized by the taxpayers' money; it is justified by the need to keep London the cultural metropolis it is. Respectability again.

The Royal Opera (Covent Garden), at the moment in the United States for the Olympics, recently presented, and will present again in the coming season, two of the most frequently staged Italian operas, both beautifully done, with lavish and sometimes breathtaking scenery.

Puccini's *Tosca*, produced by Franco Zeffirelli and conducted by Robin Stapleton, with some great singers, was as impressive as ever, although I am not a great admirer of Puccini - he usually sounds to me either trite or like Verdi.

*Falstaff*, first produced around 1890, is to my mind quite another matter. Written when Verdi was 76, it is as fresh as one might wish - the work of a spiritually young man with the experience of a lifetime, funny, vivacious, humane, life-affirming. Shakespeare, and the librettist Boito, may have had something to do with this. It is produced by Ronald Eyre, of whom more below, with wonderful scenery by Hayden Griffin. Falstaff and the two merry wives of Windsor (Rolando Panerai, Anne Howells, Barbara Daniels) are enchanting and do full justice to the work. Tilo Gobi, the greatest Falstaff of our time, died recently at the age of 71, and is sorely missed.

TALKING of the demise of great performers, the death of Dame Flora Robson was a sad reminder of the passing of a generation of prodigies who made post-war London so remarkable a place. A new and

## THEATRE Uri Rapp

different but also gifted and versatile group of actors has now taken over (only Gielgud, among the knighted ones, is still active).

Ian McKellen is one of the more prominent of the "new" lot. His impersonation of Platonov is a marvelous piece of acting. Chekhov's first play, discovered in a bank safe long after his death, has been variously called *Platonov*, *Without Fathers* (after Bezotzovshchina), *Don Juan in the Russian Manner*, *Ce fou de Platonov*. In the present National Theatre production it is called *Wild Honey*.

The setting, the characters, the ambience, are all Chekhovian - a term which by now should be in the English dictionaries. The original script takes about six hours, and is unripe in parts; it has always been adapted to a normal length, with continuous action. The ubiquitous Michael Frayn, who at present has at least five different works on stage in London, has done a beautiful job with his adaptation for the National Theatre; he makes the play at least as much Frayn as Chekhov.

The funny part, not really comedy, is pure enjoyment; the sad part, not really tragedy, requires thoughtful consideration. A central character in the plot is a train, and it is stunningly portrayed both visually and acoustically. The play, directed by Christopher Morahan, and with Charlotte Cornwall as Anna Petrovna, has just started and will probably be on a long time, because the audiences will love it. A new face of Chekhov, not less profound than others known to us, is now being presented; and the reluctant Don Juan has already (*pace* Max Frisch) become one of the "heroes" of the 20th century.

ALSO AT the National Theatre, in the Olivier Hall, is Bernard Shaw's *Saint Joan*. This witty and moving work has since its inception in 1924 become one of the most loved and performed of Shaw's plays. I have seen it many times, but at this performance I felt as if I was seeing it for the first time. Frances de la Tour as Joan is not as young as Joan should be; she was 17 when she erupted into history in 1429, and 19 when she died at the stake. This actress projects a different Joan from the one we have become used to seeing, but still a very Shavian one: impertinent without self-consciousness, self-assured, fully grown-up, serious and determined rather than enthusiastic and headstrong. Shaw's ability to turn dialectics into dramatics, and to make history seem up-to-date, is fully accommodated in this production. John Gunter, who was responsible for the beautiful and theatrically effective settings in *Wild Honey*, has again done himself proud with the scenery and the costumes; and the NT's cast are all one could wish. Ronald Eyre (who produced *Falstaff*) has proved himself one of the foremost directors now at work, a fact which Londoners and British television viewers have known for some time.

Another interesting Shaw play is *Back to Methuselah* at the Shaw Theatre, done by the Cambridge Theatre Company (both of them supported by several public and community funds). This "play" consists of five separate plays dealing with the theme of death and age. The idea is that mankind cannot advance because people die too young, before they are experienced and wise enough to do real good. The pieces range from Adam and Eve to the year 32000 CE, and take five hours of performance time, in two evenings or one afternoon and evening. They are cleverly done, as a kind of rehearsal under Shaw's supervision, and are as mischievous and philosophical as anything by the great man, though a bit too talkative and exhortative.

AND SO to Shakespeare. Members of the Royal Shakespeare Company are of course Shakespeare's custodians in Britain, but dozens of Shakespeare productions can be seen all over the country, and many in London itself. What disturbs me about the Royal Shakespeare Company is its very competence, its correctness and reverence for the Bard.

year is of course Orwell's year, and *Animal Farm* sounds eerily contemporary, applicable not only to the Soviet Union. The animal masks are very suggestive and life-like in a human way, and the action is fast and hair-raising. The stage adaptation and direction are by the eminent Sir Peter Hall, director of the National Theatre. Notwithstanding all the ability that has gone into this production, my old contention holds good: the adaptation of a novel, however great, to dramatic requirements, will necessarily lack vital dramatic elements and cannot come up to standard.

Another interesting Shaw play is *Back to Methuselah* at the Shaw Theatre, done by the Cambridge Theatre Company (both of them supported by several public and community funds). This "play" consists of five separate plays dealing with the theme of death and age. The idea is that mankind cannot advance because people die too young, before they are experienced and wise enough to do real good. The pieces range from Adam and Eve to the year 32000 CE, and take five hours of performance time, in two evenings or one afternoon and evening. They are cleverly done, as a kind of rehearsal under Shaw's supervision, and are as mischievous and philosophical as anything by the great man, though a bit too talkative and exhortative.

AND SO to Shakespeare. Members of the Royal Shakespeare Company are of course Shakespeare's custodians in Britain, but dozens of Shakespeare productions can be seen all over the country, and many in London itself. What disturbs me about the Royal Shakespeare Company is its very competence, its correctness and reverence for the Bard.

*Julius Caesar* has Peter McNery as Brutus, and is directed by Ron Daniels. I never liked this play very much, and I still don't. It does put forward some interesting ideas on politics and revolution, which may be instructive even today, but not if presented as a purely historical piece in a traditional manner. However, the famous funeral scene and Mark Antony's speech are presented in a somewhat different manner than usual, and David Schofield's Mark Antony is intriguing.

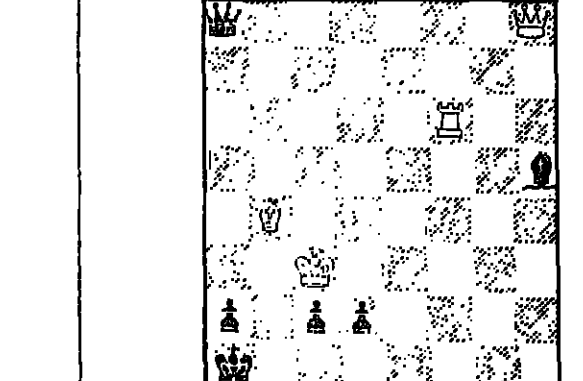
*Measure for Measure* seems to me much more profound and multi-layered: the manifold connections between politics and morality, religion and psychology, sex and human relations, marriage and society, and government and corruption are intricately interwoven in this play. It is ably presented, and again David Schofield (as Angelo) dominates the stage. The performance is directed by Adrian Noble, who justifies the name he has made for himself as a director. Still, everything in this presentation is completely predictable, there is nothing that astonishes.

*The Comedy of Errors*, also directed by Adrian Noble, is, as far as I am concerned, the most enjoyable of the three. The comic effects are amusing, the psychology is convincing, in spite of the grotesque double twin situations, and the longish exposition at the beginning is brought under control and made interesting by some neat theatrical devices. This is classical comedy at its best, but still a bit too classical for the present day.



## CHESS Elisha Shahaf

Problem No. 3188  
O. COMAY, A. AVNI, Israel  
Schach Echo, 1979



White to play and draw (4-6)  
SOLUTIONS: Problem No.3186 (Contest) 1.Kf1! Nc3 2.g7 Bd4 3.Kg6 Bg2 4.Rb7! Bd4 (4. - Bf8 5.Rg7) 5.Rc7! (5.Rd7? Bc5, or 5.Rc7? Kf8, and Black wins) 5. Kf8 6.Rc8! Kc8, stalemate.

PASSING OF A GIANT  
TIGRAN PETROSIAN, one of the greatest players of our era, passed away in Moscow at the age of 55 after a prolonged illness. Petrosian became world champion in 1963 when he defeated Mikhail Botvinnik. He defended his title against Boris Spassky in 1966 and finally lost his title after a renewed challenge from Spassky in 1969. In spite of his outstanding record Petrosian has continually had an unimpressive public image.

He has performed with remarkable consistency in seven Candidates events, held down the world title for six years and won the USSR championship on no less than four occasions, so what can be the explanation of this apparent paradox? Possibly the answer is to be sought in his leaning towards a negative, defensive style over the board, aimed more at avoiding loss rather than at playing come what may for victory. Indeed, in his best years Petrosian achieved a reputation for almost total invincibility, not a trait to automatically endear a player to his public.

In addition to stylistic factors Petrosian exhibited a distressing lack of ambition during his tenure of the World title, being content to aim for high prizes in tournaments rather than go all-out for first place. With Petrosian, undoubtedly one of the greatest players of all time, one yet harbours the suspicion that his talent would have been capable of still further development had it been supported by greater determination to succeed and ambition to exploit his untapped reservoirs of power. (Quoted from The Encyclopedia of Chess).

The following game (from the 1958 Maastricht Olympiad) is typical of Petrosian's style.

White (Petrosian) - Kc1; Qd2; Ra3, Rh1; Bc3, Bf1; Nc3, Ng3; Pa4, b2, d5, e4, f3, g4, h2. (15)  
Black (Lokvenc) - Kg8; Qa5; Ra8, Rb8; Bc8, Bg7; Nd7, Nf8; Pa6, h7, d6, e5, f7, g6, h7. (15)  
15.Nb1! Qd2 16.Nd2 Bf6 17.Nc4 Bc7 18.a5 Kg7 19.g5 h5 20.gh Kh7 21.h4 Nf6 22.h5 Nh5 23.Nh5 gh 24.Rh5 Nd7 25.Rb3 Rg8 26.Rh2 Rh8 27.Kg2! Rg2 28.Bg2 f5 29.Bh3! (Leading to a quick victory in view of 29. - f4 30.Ba7 Ra8 31.Bd7 Bd7 32.Rb7; or 29. - Nf6 30.Ba7 Ra8 31.Nb6, or finally 29. - Nc5 30.Bc5 dc 31.Nc5) 29. - Bh4, and Black overstepped the time limit.

LONDON (PHILLIPS & DREW) 1984

VAGANIAN TIMMAN  
1.d4 Nf6 2.e4 c6 3.Nf3 b6 4.Nc3 Bb4 5.Bg5 h6 6.Bh4 Bb7 7.c3 g5 8.Bg3 Nc4 9.Qc2 Bc3 10.bxc3 Nc3 11.fg3 g4 12.Nh4 Nc6 13.Bd3 Ohe 14.Qc2 h5 15.Qc2 h5 16.e4 e5! 17.Rf1 Qg7 18.Qc3 d6 19.Kf2 Qhe1 20.Rb2 e5 21.d5 Bc8 22.a4 Bd7 23.a5 Qc2 24.Kc3 Nc8 25.Ra1 O! 26.a6 Nb6 27.Rb2 a5! 28.Nf5? Bf5 29.f5 Kg7! 30.Ra5 Ra5 31.Ra5 Ra8 32.Rb5 Ra8 33.h3 Kf6 34.Rb1 Nc8 35.Rc1? Nc7 36.Kd3 Ng8! 37.Rb7 Kg7 38.Kd2 Ra2 39.Be2 e4 40.Rh8 Nc7 41.hg4 hg4 42.Rc8 Kf6 43.Kf1 c3! 44.Rh8 Ra1 45.Bb1 Nf5 46.Kh2 c2! 47.Rh1 Ng3. White resigns.

POLUGAEVSKY SPEELMAN  
1.d4 Nf6 2.e4 c6 3.Nf3 b6 4.Nc3 Bb4 5.Qc2 Bb7 6.a3 Bc3 7.Qc3 a5 8.b3 0-0 9.c3 d6 10.Bd3 Nbd7 11.Bb2 Qc7 12.0-0 Ne4 13.Qc2 f5 14.Nc1 Qg5 15.Bc1 Qg6 16.f3 Ng5 17.h4! Nc4 18.h5! Qh5 19.f4 f4 20.Bc4 Rh1 21.Kf1 R8 22.Bf3 e5 23.Kc2? Rf3! 24.g3 e4 25.f3! e3 26.Nf3 Nc5 27.Qc4 Bc8! 28.f4! Bf5 29.Qf4 Nc3 30.e4 Nc5 31.Kf1 Bb3 Q Kf1 Qg6. White resigns.

NEW YORK INTERNATIONAL DI UGGY KAVALEK  
1.f1 d6 2.e4 e5 3.Nf3 e4 4.Nf2 f5 5.Nf3 0-0 6.Nc3 g6 7.b4 Bg7 8.c5 d5 9.f4! 0-0 10.Bc2 Nc6 11.b5 Ne7 12.f4! g5 13.Qc2 Ng6 14. 0-0 f4 15.f5 f5 16.f4 Ne4 17.Bd3 Nc3 18.f4! Bf3 19.Qd3 a6 20.b6 Ra6 21.f4! Nc3 22.Qc3 Nf4 23.Qd2 Qc8 24.Rc1 Qg6 25.Ka1 Rf8 26.Nc1 b6 27.a6 28.c6 Bb6 29.Qd3 Qd3 30.f4! c5 31.Nc2 cd4. White resigns.

COUP DE GRACE  
White - Kh2; Qb7; Bc4; Pf3, g2, h3, f4  
Black - Kg7; Qd2; Bc6; Pd4, f7, g6, h7  
1.f4! White resigned in view of 1. Kh3 Qf4, with mate. (Fata-liber - Saakova, Moscow, 1983).

PART OF ATTACK  
White - Kh1; Qg3; Rd1; Bb2; Nc3; Bc4; e4, e3, g2h3. (10)  
Black - Kh8; Qc7; Rg8; Ba7; Bb3; Pa6; g7, h7. (9)

1.f4! Bb6 (1. - Rd8 2.Bg7 Kg8 3.Nf3! 4. - h6 2.Bg7 Kh7 3.Rg8) 2.f4! Black resigns. (Frey - Ville, 1983).

PGAME FINESSE  
White - Bc8; Na6; Pb6. (3)  
Black - Kc3; Bb8; Pa7. g5. (4)  
White to play and win.

1.Nb8 g3 3.Nc6 g2 4.Nc7 5.b8Q g1Q 6.Qa7, and 7.Nc6 by H. Rieck, 1904)

# This Week in Israel • The Leading Tel Aviv SERVICES

## ANNOUNCING A.M.I.T. Women

It's American Mizrahi Women... and a great deal more

59 years ago the idea of an independent Women's Religious Zionist Organization was revolutionary.

Today the revolution continues...

Long before it was considered either fashionable or appropriate, American Mizrahi Women was the single independent non-political voice of religious Zionist women in America. But the activity of the past serves only as a back-drop to the achievements of the present, the grand plans for the future.

Thus we have changed our name to **AMIT WOMEN**.

"AMIT" is an acronym which stands for "Americans for Israel and Torah" in English "Irgun Mitzadvo' le'Yisrael ve'Torah" in Hebrew

In Israel today, Amit Women is responsible for a broad range of secondary schools, day-centres, youth villages, and social programmes. Most significant is the "Reshet" Network Religious Technological and Vocational high schools, which the Government of Israel plans in our care three years ago. This confidence in Amit is based on proven ability to nurture and administer the finest secondary education available in Israel today.

### PROJECTS OF THE AMIT WOMEN NETWORK

FORMERLY	NOW
Bait Zeirot Mizrahi Jerusalem	Amit High School, Jerusalem Religious Vocational School for Girls
Bait Haya'el, Gilo, Jerusalem	Bait Haya'el Amit, Jerusalem The Alfred M. and Frances Friedman Old Haven
Meshek Yeladim, Children's Home, Motza, Jerusalem	Ma'ron Amit, Jerusalem
Bakka Youth Centre, Jerusalem	Amit Youth Centre, Jerusalem
Tel Raanan Children's Home, Jerusalem	Amit Students Residence, Jerusalem
Bait Zeirot Mizrahi Tel Aviv	Amit High School, Tel Aviv The Wolf and Julia Eisenberg Religious Comprehensive School for Girls, in partnership with Tel Aviv Municipality
Technological Religious High School, Gush Dan	Amit High School, Gush Dan Religious Technological School in partnership with Friends Association of Friends
"Allyah" Children's Village, Petah Tikva	Amit Youth Village, Petah Tikva
Kfar Batya Children's Village, Raanana	Amit, Kfar Batya, Raanana Bessie Gotsfeld Youth Village, Kfar Batya High School, The Gotsfeld Junior College for Professionals
Haifa Community Centre	Amit Community Centre, Haifa
Comprehensive Religious High School, Kiryat Ata	Amit High School, Kiryat Ata Religious, Comprehensive School in partnership with Kiryat Ata Municipality
Comprehensive Religious High School, Rehovot	Amit High School, Rehovot Religious, Comprehensive School in partnership with Rehovot Municipality
Bait Zeirot Mizrahi Beersheba	Amit High School, Beersheba Religious Vocational School for Girls project with Canadian Jewish Congress

### OFFICES OF AMIT WOMEN NETWORK

Head Office - New York	In Israel
Amit Women, 817 Broadway, New York, N.Y. 10013	Head Office - Tel Aviv, 6/18 Dov I. Office - Tel Aviv, 6/18 Dov I. Office - Tel Aviv, 6/18 Dov I.
	Office - Tel Aviv, 6/18 Dov I. Office - Tel Aviv, 6/18 Dov I.
	DR. AMI ZE'EVY Director General Israel
	MRS. BELLE GITELMAN Chairman, Israel Executive



Mystic, shmystic

Meir Ronnen

THE JERUSALEM Artists House is currently filled with exhibitions that purport to capture the meta-physical and mystical aspects of Judaism and Jerusalem. The almost impossible task is beyond them. Yoram Raanan, an immigrant from the U.S., already noted here for his skilled gestural abstractions in monochrome wash, is lost on canvas. His large monochrome oils, also thinly brushed, are highly formalized depictions of gloomy crowd masses, biblical scenes set in Sinai or Exile. The titles are pretty much interchangeable. Drawing, texture and composition leave too much to be desired. Raanan's only work in colour, a golden menora over a golden landscape, descends to sentimental kitsch.

Hard by are the canvases of David Rakia, overloaded with banal symbolism and Hebrew captions or lettering, in his familiar frenetic, partly linear style; there is no compositional revelation. One turns with relief to the cleverly-put-together and aesthetically mixed-media collages paintings by Yitzhak Greenfield, though one has seen exactly the same sort of thing from him on many previous occasions, perhaps even the very same works. Greenfield creates a Jerusalem from scraps of Hebrew typography and hunk spines, sensitively combining torn abstract watercolour shapes with his own architecture and setting Orphic suns and moons against the semi-circles of his cupolas. One work (6), which I seem to remember noting several years ago, moves nicely into the realm of pure abstraction.



Yitzhak Greenfield: "Jerusalem Transformation," collage painting (Jerusalem Artists House).

In the mezzanine, Gerard Negelsbach presents "Sefarad", a series of woodcuts illustrating the poems of Yehuda Halevi, Ibn Gavirol and Ibn Nagrella. The artist's approach is rather decorative, but efficiently brought off. A large painting on paper handsomely depicts a melange of Spanish architecture.

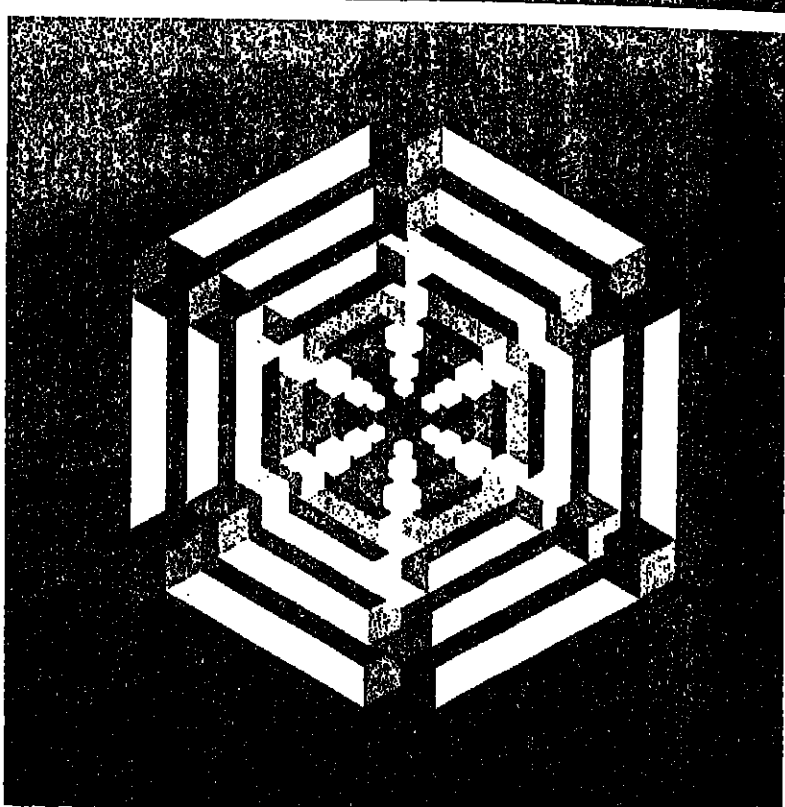
The odd-man-out in this array is Afik, who does poorly rendered oils based on Egyptian funerary painting. They lack any artistic - or any other - point. (Jerusalem Artists House). Till Sep. 12.

VETERAN JERUSALEM painter Ruth Levin shows boldly brushed



Yoram Raanan: detail of the Israelites at Mt. Sinai, oils (Jerusalem Artists House).

near abstract-expressionist landscapes that suffer from patches of muddy colour and lack of a colour policy. Levin has long used raw and burnt siennas as part of her sketched-in underpainting, a classical device dating from the days when most landscapes were rendered in brown sauce. These pigments tend to kill and dirty other colours outside their particular harmonic combinations. At the same venue, auto-didact Yehuda Zion shows landscapes one suspects are derived from art books, though a house seen in an avenue of trees is effective, mainly thanks to the bold but hardly original composition. (Alon Gallery, cnr.51 Palmach, J'lem). Till Sep. 13.



Yaacov Kaszmacher: composition (Kaszmacher, Safad).

Penitent painters

Edith Varga-Biro

AN INTERESTING new phenomenon in Israel is the blossoming of cabalistically inspired art, mostly by the newly religious from assimilated backgrounds. The Old City of Safed provides three galleries for these works, the most recent, "Gazith," in a romantic courtyard. The most singular of these works resemble Mandalas, mystic circles painted mainly in India and the Orient, but also in medieval Europe, as a visual stimulation for meditation. The themes are from the Bible and the world of Jewish mysticism. Like their Oriental counterparts, they are rendered in flaming colours and complex, concentric compositions. A good example is David Friedman's "Pardes Hatorah" which combines Torah passages and dozens of miniature symbolic configurations. Best known is Lyndon Op-artist Yaakov Kaszmacher, who lives in Safed. He now adds letters to his meticulous hard-edged, often hexagonal compositions painted in luminous colours on a uniform background. His symbolic themes are based on numbers meaningful in Jewish mysticism. Demanding calligraphic works are presented by Ruth Vider and Judith Avinun, in which script and layout constitute the main ornamental element, surrounded by Mandala-like frames.

Quite different are the imaginative and decorative paintings by Habad Hassid Barukh Nachshon, whose flaming colours and swirling brushstrokes present holy places composed into stylized panoramic visions. Yoram Raanan (reviewed last week in *The Jerusalem Post*) is the most serious of the artists exhibited. Academically trained Shaul Victor shows traditional landscapes and figures. (Gazith Courtyard Gallery, Chabad House and Kaszmacher's Gallery, all in the Old City, Safed. Open weekdays until 11 p.m.).

VETERAN Haim Nahor shows a uniform oeuvre of delicately lyrical abstractions in meticulously rendered watercolours with ink drawings. Young Baghdad-born Eli Ran shows a small metal maquette for a monument to be enlarged using computer technique. The piece is subtly constructed of geometrical elements. In a completely different, surrealist vein he presents two bronze female breasts and pelvis, cast from the body, joined with what he calls an "umbilical cord" to give a flowerlike image. Avraham Segali, from Kibbutz Matzuba, paints lush nature details with symbolic meanings in excellent oil technique. His abstract works, held to quiet tonalities and a sensual touch, are more balanced.

The exhibition is accompanied by a good leaflet, but the works on exhibition do not bear title, date or note on technique. (Haifa Municipality Bldg, 1st floor). Till Sep. 24.



Avraham Segali: ink drawing (Haifa Municipality).

Camera week

Gil Goldfine

AS THE summer months draw to a close it appears that the painters and sculptors have left town, while the photographers continue to click away.

Simcha Sherman bemoans Israel's involvement in Lebanon and poetizes a personal lament with a set of black-and-white photographs, each accompanied by a hand-written statement. If one were unfamiliar with the military and political situation it would be difficult to associate the artistic influence (war and army duty) with the artistic fact. Most of Sherman's photos have been purged from the subject in that their content is disjointed and esoteric to the point that they lose universal meaning. The shots, one by one, have great merit, but as a single thrust they fall very short of the mark. (Proza Bookstore Gallery, Dizengoff Center, Tel Aviv). Till Sept. 4.

RUTH SHRAGAI began to photograph after completing studies in psychology in Holla. She currently works as a commercial photographer's assistant in Tel Aviv. Using natural light in a darkened studio situation, Shragai has photographed the female nude (actress Tami Asbason), wrapped



Ruth Shragai: photographed model (White Gallery, Tel Aviv).

polyethylene sheeting or enwrapping in large bolts of transparent gauze. The contrasts between live, moving, matter and inanimate material, action and passivity, strong stark light and sfumato shadowing blend into extremely aesthetic photographs. One feels the model's abandonment of restraint, willingness to cooperate. Shragai clicks away and captures mood, concept, anatomy and drama with a deft eye and quick shutter finger. She has oiled the model's skin to enhance highlights; and all too often "peeks" at an exposed nipple or sumptuous curve of flesh. But Shragai's pictures never become overtly concerned with sexuality; they are figure studies with a flair and "twist" of their own. (White Gallery, 4 Hahiniah Square, Tel Aviv). Till Sept. 2.

Summer's end



MARKETING WITH MARTHA

buy any brand of film you wish at the full price, but you won't have to pay for having it developed.

The importers of Sakura, a very respectable Japanese brand which is new to Israel, has been making an introductory offer of three rolls of 110 Cartridge film plus a man's digital watch for IS3,000, which is the usual price here of such film alone.

Strangely, little publicity is given to these special deals, almost as if shops were trying to hide their existence. It therefore pays to ask around to find which shops have special offers on film purchases, or combination purchase-processing deals.

WHEN I WROTE about Kodak, Agfa and Polaroid some time ago, I received a sharp letter from the local agents of the Japanese Fuji products asking why I had ignored them. The truth is that I was ignorant of the scope of Fuji activities in Israel. Nor did I know that Fuji was the official film of the recent Olympics, the firm having bought the exclusive rights to operate a processing and camera repair lab in the Los Angeles compound.

In this country, the firm is represented by Fuji Israel Ltd. of Holon, headed by Kaduri Shimone. It has been importing films for 15 years and processing them for 10. Worldwide, Shimone tells me, Fuji is today second in size and turnover, after Kodak and ahead of Agfa. Here he says, it has captured one-third of the film sales.

For the average amateur, a big question is whether there is really any noticeable difference among the various brands of film he can buy. In price range, the distinctions are clear. Kodak is the most expensive. Fuji is about 10 per cent cheaper.

And Agfa is 10 per cent cheaper than Fuji. Sometimes the price spread between Kodak and Agfa approaches 30 per cent, but Fuji remains somewhere in between. The newcomer, Sakura, is about the price of Agfa, or slightly higher.

Shimone told me that Fuji's big breakthrough as a serious competitor to Kodak came in January of 1983 when Fuji introduced its HR (high resolution) colour film. This is said to have a particularly sharp definition of hues plus a very low grain, the latter being important mainly for enlargements. The HR film comes in various sizes and speeds, up to 1600 ASA. Pictures should be processed and printed by a Fuji lab. There are two in the country - the main one at Holon and an express mini-lab in Tel Aviv.

As to how much an amateur's photo results are dependent on the brand of film he uses, it depends on whom you ask. The experts agree, however, that the quality of processing is at least as important as the type of film used, if not more so.

Many people never know who processes their film once they give it in to a neighbourhood shop to send away. Shops generally work with whatever lab gives them the best price deal. Customers can generally tell if finished photos came from the Fuji lab by the name on the returning envelope and on the reverse of the pictures.

In addition to its main processing and printing lab in Holon, Fuji Israel operates a one-hour-service mini-lab at Kikar Hamedina in Tel Aviv. This is its demonstration unit for businessmen who may want to become franchise agents, as well as a service lab for the public.

Express mini-labs account for an

estimated 25 per cent of the photo processing trade in Israel trade, a far higher percentage than in most other countries. Why? "Because Jews have no patience," says Shimone.

A COLLEAGUE who is a professional in black-and-white photography, but terms himself a "very experienced amateur" when it comes to colour, gave me his view on the quality of different brands of colour film. He says most of the difference among colour film brands are "matters of personal preference," rather than objective quality differences.

For instance, Kodak films are known to produce pictures with warm tones; the reds tend to be particularly vivid. Some people like this, others find it unnatural. Agfa, on the other hand, gives a cooler picture, with more blue tones. Fuji and Sakura results fall somewhere in between, closer in hues to Kodak than to Agfa.

To get a truly scientific comparison of film brands, my colleague suggests, one would have to repeat the same photos under virtually identical conditions on the same camera, using various films processed in the same lab.

This is not the sort of test most amateurs are going to do. They are more likely to try out different films at different times, and see which - if any - gives consistently more pleasing results. If they don't notice any difference, most people will opt for the cheapest.

What about the off-brands of film that one finds abroad at prices considerably below those of Kodak? These are the house-brands of chains such as Boots in Britain and K-Mart in the U.S. Who makes these? Shimone tells me that no Fuji film appears under any other name as a matter of company policy. Most of the off-brands, he claims, are made by Sakura or by 3-M, the company which makes Scotch-brand tapes, including video tapes. Indeed, when I looked at a Boots' label on a roll of film at home, it did say "made by 3-M." Many house-brands, however, do not divulge their source.

Sometimes films are reduced in price because their expiry date is close or passed. In most cases, slightly expired film will be all right, but you can't complain to the manufacturer or feel cheated if it gives unsatisfactory pictures. Films are generally dated two years beyond their date of production.

ONLY IN ISRAEL would a major ice-cream firm launch three new products at the end of summer unless they were specifically intended as winter ice creams, which these are not. The public relations people for Strauss Dairy apologized that their three new types were not ready as planned earlier in the season.

The most welcome of them, and one which need not be seasonal, is a dietetic ice cream, which uses no artificial sweeteners. It is simply low-calorie because it uses skim milk and less sugar than ordinary types. As a result, it claims to have only 100 calories per 100gm., which is a generous portion, more than one scoop. Ordinary ice creams have closer to 200 calories per 100gm. It comes in chocolate-vanilla only, and was launched this month at a recommended price of IS620 per 600gm.

It is recommended by Weight Watchers, with one serving considered to replace a piece of fruit plus a half glass of milk.

The second new Strauss product is, by contrast, a very rich chocolate-almond ice cream, to complement the vanilla-almond launched last year.

In the category of items apt to

provoke the cynical reaction, "Just what this country needed right now," is the third Strauss newcomer - ice lollies in the shape of Mickey Mouse. The company admits that to produce this required "a financial investment." And is obviously hoping to sell a lot of Mickey Mouses to pay this off. In lemon or strawberry, they are sold individually at kiosks, and in take-home boxes of eight lollies for IS604.

A BRIGHT SPOT in my week was meeting a trio of new immigrants from Australia. It was reassuring to learn that some immigrants are still arriving. In fact, Dena and Jonathan Lester, who came here from Sydney a year ago, have reinstituted an Australian Immigrants Association, and say there are about 30 of their fellow-countrymen arriving each month. They add that some 10 per cent of Australia's Jewish community has moved to Israel over the years.

In a business venture, the Lesters have been joined by another recent Australian immigrant, Louis Melkman. Inspired by the popularity of national-linked novelty items in Australia, which capitalize on everything from the flag to the koala bear, the trio has formed two parallel companies called Israelianna Productions and Israelianna Photos. The former will concentrate on T-shirts and sweatshirts, the latter on picture postcards.

To launch the T-shirts, again a little belatedly for summer, Israelianna Productions came out last week with a line which, as a matter of fact, does not do much to promote Israel. There is, for instance, a Marilyn Monroe shirt, designed after an Andy Warhol collage, and another with a comic-strip design. These high-fashion T-shirts, made from light, single-rib cotton, are available in boutiques in several towns for around IS2,500-IS3,000.

A gimmick of these T-shirts is a certificate accompanying each one stating that it is one of a limited edition and giving it a number. The only Israel promotion lies in the slogan on the label, "Helping to keep Israel beautiful." The sweatshirts are promised towards winter.

The Israelianna postcards are large, glossy and will sell for a price equivalent to 45 U.S. cents. They are made in conjunction with an Israeli partner who took most of the 16 beautiful photos of Israeli scenes and faces. The newcomers are going to have a tough job penetrating the local market in face of the virtual monopoly held for decades by Palphoto.

OTHER "new immigrants" to Israel this month included 5,004 (sic) Cab-bage Patch Kids. These are the winsomely ugly rag dolls the Americans were rioting over last Christmas. The local importers, Kaufman Agencies of Tel Aviv, lost a lot of sleep negotiating for a sizeable shipment here from the Coleco Company of Canada. The Kids will be "adopted" (with certificates) through the Fantasia chain of toy shops throughout the country, first by parents who ordered them in advance, and then by others willing and able to pay the equivalent of \$40 apiece. U.S. tourists are expected to grab up many of them to take home, as they are still scarce abroad, and cost about the same here.

In the made-in-Israel category, Kaufman Agencies is doing a lively business, particularly with tourists, in a Hebrew spill-and-spell type game called Hebrew Letra-Mix by Didacta Ltd. It was reissued this year, and sells for the equivalent of about \$8 within Israel and less at the airport duty-free shop.

Martha Meisels







LAWRENCE RIFKIN gets back into the cockpit of an Israel Air Force trainer.

"I'M GOING TO DO A Flick Roll," the young officer sitting in the front cockpit said.

I braced myself. I remembered my instructor's showing me one of these maneuvers when I was a flight cadet in the Israel Air Force five years before. I remembered that a Flick Roll is a somewhat wobbly 360-degree rolling movement around the length of the fuselage which takes about a second, and during that second, the g-forces vary between one half and five. I remembered that it is a bit difficult to keep one's eye on the horizon during such a maneuver - and keeping an eye on the horizon is one of the best ways of avoiding vertigo and, even worse, throwing up.

"Ready?" he asked, his voice scratchy over the earphones in my helmet.

What the hell.

The young segen rammed his controls to the left, and I watched the horizon on that side rise up and over the trainer's canopy until it disappeared on the right. I swung back to the left to catch it on its way back up. The brown desert floor became hazy blue sky, and the upside-down horizon continued its way around the canopy until the plexiglas was filled with the deep blue of the high heavens and the horizon sent itself right side up. I had kept my eyes on the horizon and avoided vertigo, and even worse. But it didn't stop.

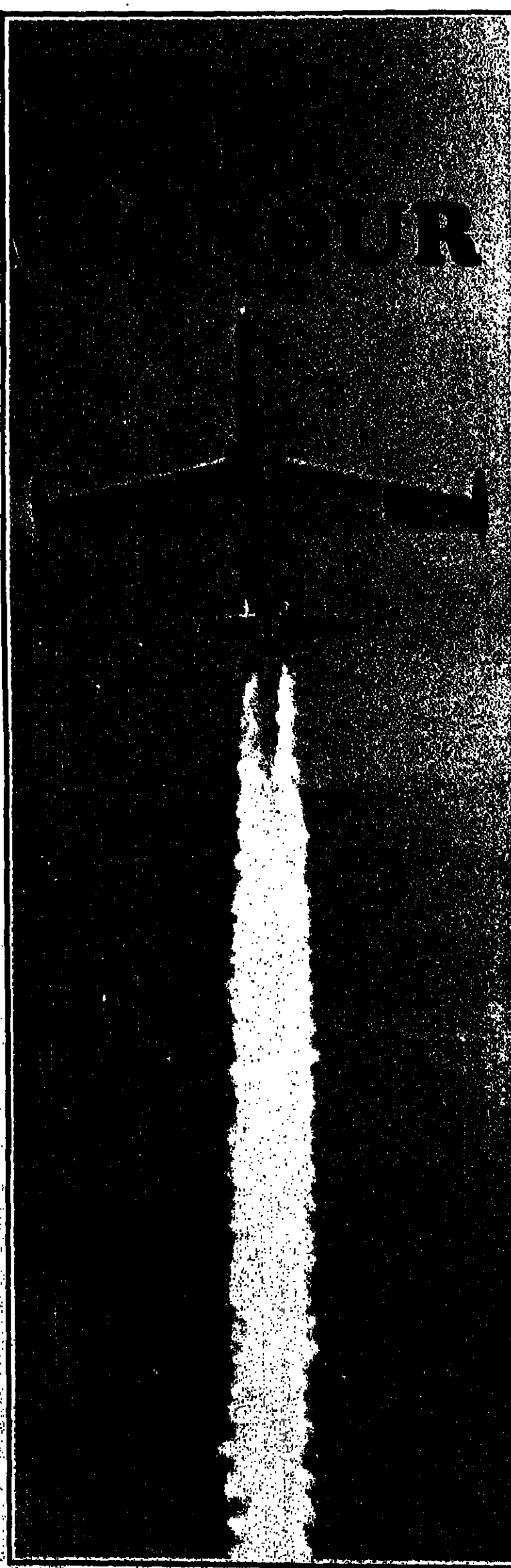
The young segen's Flick Roll became Flick Rolls as we wobbled through a second, and a third, and a fourth...until I began feeling my breakfast considering a ballistics test. I had been keeping my eyes on the spinning horizon, but apparently all the horizons on every planet in every galaxy wouldn't help me after two or three of the young segen's Flick Rolls.

I remembered flying with all those hot-dog instructors who didn't like to call it a day unless they had managed to induce at least one happy, cadet to throw up. But I had always managed to hang on, and as I remembered that not a single one of the young hot-dogs had ever made me commit the ultimate indignity, the feeling began to pass. Apparently, I had not forgotten the technique for disappointing the instructor: just remember that anyone unable to keep his peristaltics in one direction has to clean up the cockpit on landing.

I HAD BEEN invited to fly the air force's Tzukit, a Fouga rebuilt and updated by Israel Aircraft Industries and being used as the air arm's primary and basic pilot trainer. I had been asked to write an article on the Tzukit for a defence magazine, and had made the flight request rather diffidently after having had a number of previous requests turned down by the IAF, which probably thought Howard Hughes everything he knew about opening himself up to outside scrutiny.

Thus, it came as quite a surprise when the army spokesman's office woke me up early one morning asking what size flight overalls, boots and helmet I would need.

Walking into the base on the day of the flight, I used to wait at that very gate once every three Fridays (sometimes every four or five Fridays),



salivating at the thought of getting home in time to do everything I wanted to do (mostly sleep) before having to return to base on Saturday night.

Up ahead was the courtyard from which we marched to meals day in, day out. (I once heard an instructor say that learning to keep in rhythm without concentrating would come in handy the day we needed to remember the sequence for ejecting from a fighter loaded with volatile jet fuel and about to explode.)

Then there was the dairy Shekem, where the sexy, husky-voiced blonde sold toast and Pril and muttered (jokingly, I found out) the number of the flight line where she would meet you under a sheltering wing when she went off duty.

But it was after suiting up, getting a briefing on the coming flight from the young lieutenant, and exiting the squadron building for the flight line, that the flow of memories increased to a torrent of monsoon proportions. Some people call it an odour, while others, less offended, just call it a smell, but to me, jet fuel being run through combustion chambers and blown out of the back of jet engines is a fragrance, and was the catalyst needed to propel me back in time.

Faces started coming to me. Flight Cadet Z, now a Kfir pilot, appeared with his usual smile and terrible joke. Rav Scen L, an instructor, fighter pilot and marksman of some renown in the air force for having shot down an impressive number of MIGs despite one eye's habit of drifting off to some distant planet whenever a cadet's question went on too long, appeared with his usual hunchbacked walk.

Cadet D, who had a habit of landing and walking over to the nearest trash bin, opening the zippers of just about every pocket in his overalls and removing innumerable plastic bags filled with his not-so-digested lunch (later, as a Skyhawk pilot, he was rumoured to have reduced the number to one or two), appeared in his usual greenish tint.

Then there was Scen R, telling me, as I was about to pull away from the flight line for my very first solo flight, not to smear myself all over his runway (which I came very close to doing) and, after landing, to keep my machismo in my pants (which, after having almost splattered myself all over his runway, was not so difficult). And then there appeared Cadet F, who in the end did smear himself all over Scen R's runway.

SEGEN W, who with his reddish-blond hair, clear blue eyes and clean-shaven face is an air force PR man's dream, taxied us out to Scen R's runway (which, in the past five years, had seen many more first solo triumphs and, I'm sure, another tragedy or two), received clearance for take-off and steered us into the cloudless July sky. He had been a cadet several classes behind mine, and though I and my classmates had mocked the newly-arrived "fresh meat" as they were ordered to run to some distant landmark and back in a ridiculously fast time while some skinny clerk began to process them, this former fresh meat was now not only my pilot, but a man entrusted with an ultra-sophisticated, multi-million-dollar F-16 in a profession which, as Tom Wolff wrote in *The*

*Right Stuff*, "presented a man, on a perfectly sunny day, with more ways to get himself killed than his wife and children could imagine in their wildest fears."

We flew out to a low-level practice area between Beersheba and Dimona for some blurring 260-knot runs at just above naught metres, and then turned toward a high-level training zone to the west. On the way, we joined in loose formation with the IAF aerobatic team, a group of flight-academy instructors who demonstrate their flying skill and the stability of their Tzukits with low-level maneuvers at rather close quarters. They were practicing for Air Force Day exhibitions and the graduation of new pilots scheduled for the following week. At this point I completely forgot where I was and concentrated on photographing the team while following them in their loops and rolls.

IT IS WHILE doing these loops and rolls and dives and climbs that a person can feel the ultimate freedom of flight. Being absolutely unfettered in all the physical dimensions unleashes a plethora of emotions which are normally suppressed under the gravitational bonds of Earth.

What's more, it is during aerobatics that one gets the impression of being at the centre of everything. Watching the earth rotating around you during a simple roll maneuver, never mind during more complicated aerobatics, you feel that it is not so much the airplane that is at your beck and call, but the whole comprehensible universe.

And a man may feel himself something of a deity (or perhaps even God Himself) during a twilight run in a high-performance aircraft over the sea at wave-top level when he punches into afterburner, points his mount's nose straight up until he hits 30,000 feet of altitude and notices that he has made the sun come back up for a final curtain call.

It is really no wonder that fighter pilots rate right up there with surgeons for sheer ego.

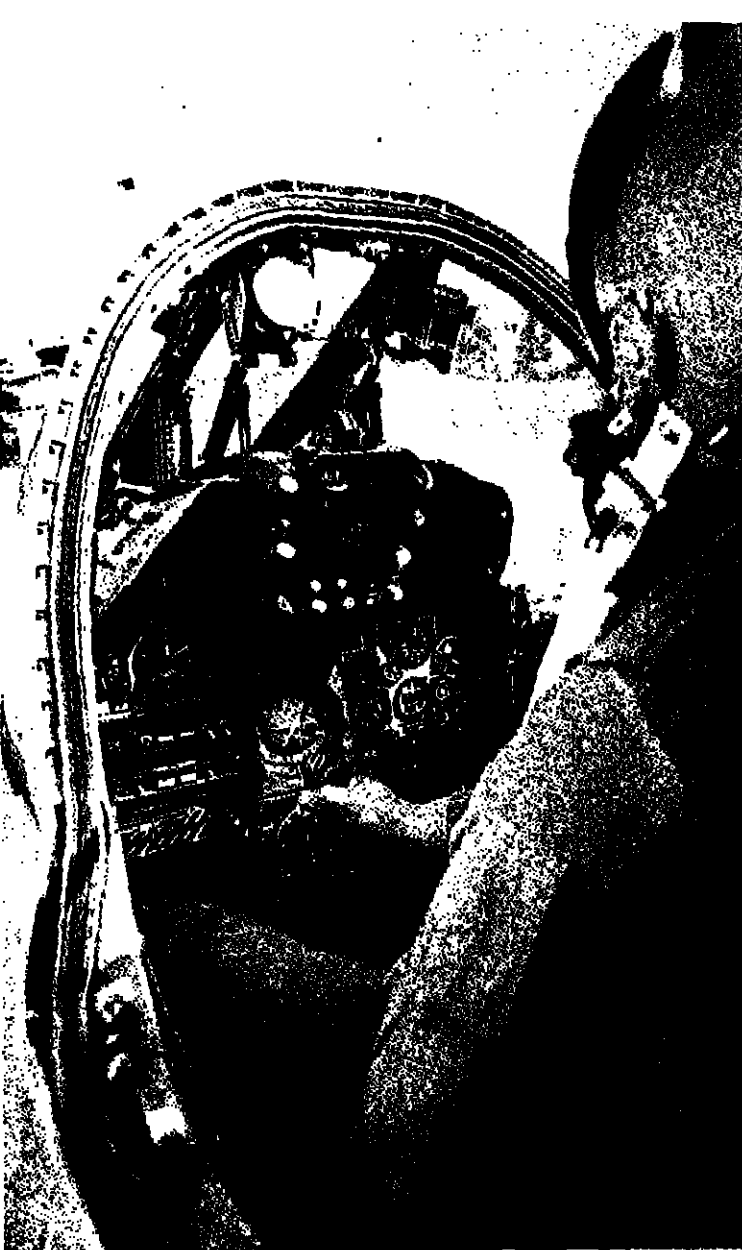
We continued out to the high-level training area for a number of aerobatic sequences including Barrel Rolls, Cuban Eight, Immelmans, Split S's and the like, and put the aircraft through a couple of stalls and spins.

It was here that the young segen tried out his Flick Rolls on me. After I recovered from the experience, I heard the magic phrase, "Aloke ah."

THE WORDS CAME through the earphones in my helmet as clear as a bell and sounding just as wonderful as they had when I last heard them five years before. "You take it."

I wrapped my right hand around the contoured control stick between my knees, placed my boots on the rudder pedals and curled the fingers of my left hand around the twin throttles mounted on the left-side control panel. My actions and reply came automatically, even after all that time. "Aloke ah - I've got it."

I cautiously moved the stick, pedals and throttles a bit, just to keep the young segen honest. He was. I took the stick to the right and applied a little rudder. The plane banked in the same direction and the nose came around smartly. I gave it some



more bank until we were dipping at 45 degrees. I reversed the process and banked 45 degrees to the left. Then back to the right, and once more to the left. I judged there to be enough altitude (one can never be too sure at 10,000 feet) and threw the whole works back to the right until we were banking at almost 90 degrees. I pushed the throttles forward to help keep altitude, and pulled back on the stick to make the turn as tight as possible.

The g-forces caused by this rather emphatic change in direction built up until they hit four, meaning that we were being pushed down in our seats at weights four times as heavy as our normal readings. I glanced out to the right and found myself looking straight down at Khan Yunis in the Gaza Strip.

I held the 90 degrees and four g's. My helmet pressed down against my scalp, and the weight of it and my head together felt as if the world and its problems had moved from my shoulders to one of my upper vertebrae.

THE SWEAT began pouring down my face from unseen floodgates; some of it got into my eyes and stung fiercely, which in turn made them water. I took my left hand from the throttles and, fighting the added weight induced by the four g's, dabbed at my eyes.

I held the bank and turned once more to look straight down at the landscape revolving around the right wing-tip. I noticed my peripheral vision getting dim - I was beginning to succumb to "grey out," which occurs when the g's build up and drain the blood from one's head and pool it in the legs and abdomen.

The retinas are among the first points in the head that the blood

vacates, and when this happens, the vision begins to go. Grey-out is the first of two stages, the second being black-out, which occurs when the retinas become almost totally starved of blood. But unlike the other, better-known type of black-out, this kind leaves one awake and even alert - just blind, which can be rather disconcerting at a few hundred kilometres per hour.

I tensed my abdominal muscles in an attempt to stem the blood drain, but the grey borders in my eyes remained. I decided that my honour was at stake (never mind my ego) and held the turn. Then the floodgates opened again and sweat once more blurred my already-dimmed vision, and the world's problems became unbearable on that upper vertebra.

I began to question my honour, but before I could say or do anything about it the young segen came over the earphones, telling me something to the effect that we'd been rotating above the same spot for almost a minute, and didn't I want to see any of the other wonderful sights the area had to offer? Rescued at last from lost honour and permanent physical damage, I summoned the mandatory amount of air from my g-laden lungs and grunted into my face-mask microphone the longest sentence I could master in the circumstances.

"Sure."

I straightened out and, now that the g's had retreated to their lair and I had better control of my lung power, I was able to gather enough strength to utter an even longer sentence.

"Aloke ah."

Five years is a long time since finding oneself in a jet cockpit and, besides, in terms of skill, the time

also takes its toll physically. Where I had once been able to whip a jet through its paces at up to six g's without any fuss or bother, I had been five years younger then, not to mention several kilograms lighter and in much better shape. So I didn't feel too bad about my less-than-stellar performance at the controls. I was just happy to be back in flight overalls, a helmet and an oxygen mask and reliving some very fine moments.

WE LANDED soon after, and went into the squadron building for coffee and a debriefing. It was here that some faces from my past really did appear when a number of instructors, who had trained with me as cadets and were now segens and serens, walked into the office.

After an exchange of pleasantries and the usual questions, they went back to their business of turning fresh meat into pilots, and I was left to wonder at the way a bunch of goofy, gangly young boys can shed the boisterousness of their youth to become such serious young men in so short a time.

When a cadet, or a full-fledged pilot for that matter, takes off in a high-performance jet, the freedom and sheer joy of flying can retrieve the goofy-kid persona in all of them, even with Tom Wolff's sobering statement on pilots and sunny days lurking in their minds like sinister curmudgeons.

But put these joyous pilots up in front of angry people on the ground, or in other aircraft throwing deadly chunks of metal in their direction with every intention of doing bodily harm, then those goofy, gangly young men grow up very quickly. Most of them, with a lot of skill and a little luck, will even grow old. □

Netanya Clubhotel



Now for the first time ever in NETANYA — a deluxe TIMESHARING HOTEL

A few steps from the beach and a few minutes walk from the heart of downtown NETANYA.

The brand new Netanya Club Hotel is your answer to runaway vacation costs. For a small, one time investment you become the owner of a beautiful studio apartment or suite which is waiting for you every year. Whenever you're unable to come, you can let your friends use it, or rent it out yourself. It's yours forever — for you, your children and their children to enjoy.

TIMESHARE OWNERSHIP AT THE NETANYA CLUB HOTEL —

Your way to share Israel with us.

SALES OFFICE:  
"Netanya Club Hotel"  
5, Herzl St., Netanya.  
Tel.: 053-41197, 053-44412

"TANE" Member of the  
Bank Tefahot Group, Jerusalem  
CONSTRUCTION: Darwaz Ltd.

DELIVERY DATE — END 1986

Please send me more information on the N.C.H.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Cutout and mail to: Netanya Club Hotel, 5 Herzl St., Netanya, Israel.





# From Lenin to Rembrandt

Post Art Editor MEIR RONNEN looks at the astonishing career of billionaire art patron Dr. Armand Hammer, whose travelling exhibition, *Five Centuries of Masterpieces*, opens at the Israel Museum on September 18.

THIS MONTH the Israel Museum opens what promises to be the most exciting and varied show of classical painting ever seen in this country, the *Armand Hammer Collection of Five Centuries of Masterpieces*.

This travelling show, of some 90 oils, oil sketches and drawings, runs the gamut from Durer and Raphael to Mary Cassat, Andrew Wyeth and a cowboy picture by Frederic Remington. In between are magnificent paintings like Rembrandt's "Juno" — the greatest painting still in private hands — and Rubens' "Young Woman with Curly Hair", and an equally wonderful Rembrandt pen drawing of a beggar and a woman. The collection throws together Van Gogh and a Gilbert Stuart portrait of George Washington, an Andrea del Sarto and a wonderfully sentimental painting of a lovely young herring seller by Sir John Millais. There is a drawing by Michelangelo and a splendid life-like still life by America's first great "photo-realist", the 19th century painter William Michael Harnett. Or you can contrast John Singer Sargent's magnificently flamboyant portrait of Dr. Pozzi with the brilliantly rendered drawing of Mrs. Charles Budham by Ingres.

The names ring out with the resonance of their artistic Valhalla: Titian, Tiepolo, Boucher, Fragonard, Chardin, Wittmann, Goya, Gericauli, Corot, Sisley, Soutine, Monet, Manet, Boudin, Pissarro, Cezanne, Morisot, Moreau, Renoir, Degas, Toulouse-Lautrec, Fautou-Latour, Gauguin, Bernard, Bonnard, Vuillard, Derain, Soutine, Yamovich, Redon, Ensor, Laurencin, and Picasso. There are a whole series of drawings from Gauguin's Breton sketchbook.

To find Remington and Wyeth in this company may strike some as a bad joke, yet visitors to the show are bound to be struck by the poetry of the American, rather minor, masters.

THE MAN who put this marvellous *pot-pourri* together is an international wheeler-dealer who made his first million while still at medical school in New York, and who founded his immense fortune and first art collection in Soviet Russia right after the revolution, when he was only 24, under the personal aegis of Lenin himself. He is Armand Hammer, an American doctor who never practised, grandson of a Jewish immigrant from Russia.

This American capitalist, by excellence, has always remained very much *persona grata* in Moscow. One recalls photos of him with Mikoyan, Khrushchev, Brezhnev and others, as well as with American presidents.

His own Jewish forebears were making their way in important Russia circles long before Jews were in any way acceptable in society there. His paternal great-grandfather, Vladimir, was a millionaire warship builder during the reign of Czar Nicholas (1796-1855). Hammer's grandfather, William, was wiped out when a Cyprian flood dissolved his



(Above) *Tutu of Cowslips* by Albrecht Durer (1471-1528). (Top) Armand Hammer.

fortune in stored salt and he moved to America in 1875. His son Julius, Armand's father, became a foundry hand, then a briggist who manufactured many of his products, while simultaneously studying medicine. Armand was born on the Lower East Side of New York in 1898. He at first followed in his father's footsteps and obviously inherited the tremendous energy of his forebears.

WHILE STUDYING for his medical degree at Columbia, Armand helped expand his father's char-

macutical firm and made a million dollars. Because he had to wait six months after graduation to begin his internship at Bellevue, he organized a medical rescue mission to the Soviet Union. That was in 1921. The revolution was just over and typhus was raging in the Urals. Young Hammer paid for his own field hospital.

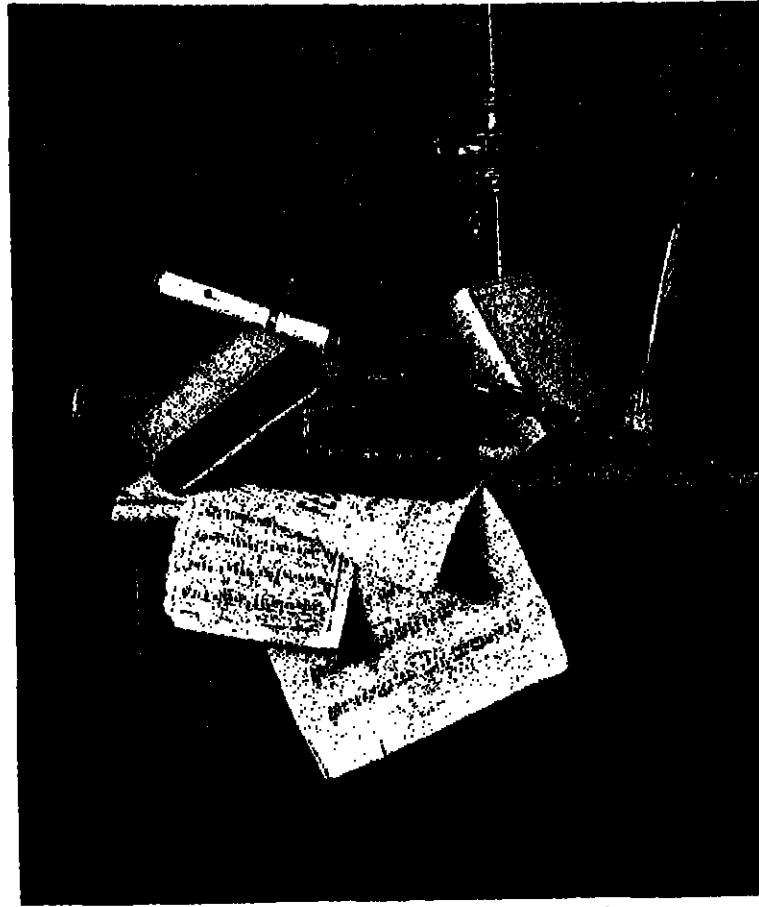
Once there he soon realized that the starving Russians needed food more than doctors or medicine. He arranged for shipments of American

grain to the Soviet Union. In return, these ships were filled with Soviet products which were sold in the United States, so that more grain could be purchased. Hammer became an instant folk hero. Lenin asked to see him and they took to each other at once. Lenin offered Hammer business concessions. Within a short time, he had established an import-export business, representing 38 leading American manufacturers, including Ford, Alis Chalmers, U.S. Rubber,

and Underwood Typewriter. His American tractor began the mechanization of Soviet agriculture. Hammer's first concession in the Soviet Union was a marginally profitable asbestos mine in the Ural Mountains; then came permission to own and operate the first pencil factory in Moscow, which was extremely profitable. But it was the import-export business that expanded beyond his wildest dreams. Hammer settled in Moscow, rented an old palace and while de-



(Above left) *Juno* by Rembrandt van Rijn (1606-1669). (Right) *Still Life* by William Michael Harnett (1848-1892).



(Above left) *Mrs. Charles Budham* by Jean-Auguste-Dominique Ingres (1780-1867). (Right) *Young Woman with Curly Hair* by Rubens.

corating it, developed an interest in art — and the means to get his fortune out of the Soviet Union. He sent for his younger brother Victor, who had studied art history at Princeton. Together they bought, for next to nothing, the jewels of Czarist Russia: 18th century French furniture, Aubusson rugs, Sevres china, Faberge objects, Meissen porcelain, which were being brought to the Soviet Commission stores by starving aristocrats and the impoverished middle class.

Around 1928 a New York dealer with an eye for the main chance offered Hammer a partnership, but Hammer bought him out when the stockmarket collapsed, thus establishing the Hammer Galleries. (Much later, in 1971, Hammer purchased New York's prestigious Knoedler Gallery as well).

THE HAMMERS left Russia in 1930, before Stalin got a firm grip on matters, taking all their loot with them, having paid their nominal taxes. They gradually sold it off through Hammer Galleries, thus turning their rubles into dollars at a fantastic rate of exchange. Armand also ran a private bank in Paris, discounting Soviet notes and making something like 70% on each transaction.

During the Second World War Hammer built America's first distillery to make something that had long been produced in East Europe: alcohol from potatoes, an astute move for grain spirits were then embargoed. After the war he went into grain spirits too and built up an unknown Kentucky bourbon brand, J.W. Dant, into a company selling over a million cases a year. He sold his liquor empire in 1954 and two years later found himself at the head of Occidental Petroleum.

Hammer entered the petroleum business by lending Occidental money to drill him two wells. Both came in successfully. Since then, he has built what was a tiny company into an integrated energy corporation with sales of over \$19 billion.

dealing in coal, fertilizers, agriculture and specialty chemicals, plastics, metal treating and plating, in addition to its crude oil and natural gas interests.

THE YEARS in Russia had provided Hammer with the stimulus for a lifelong interest in art, and not just for his own satisfaction. Hammer has organized numerous exchange exhibitions of great art between the U.S. and the Soviet Union, including the first major loan of Impressionist and Post-Impressionist paintings from the Hermitage in Leningrad. More recently, also from the Hermitage, he arranged the loan of Leonardo de Vinci's "The Benois Madonna" along with several other Italian Renaissance paintings. Says Hammer, "Somehow, art can take us beyond our everyday selves and gives us a chance to share a common bond of wonder and delight — and friendship."

Toward that end, a little over a decade ago, he began putting together the collection that now spans 500 years, from the Renaissance to 1980.

The collection has since been seen in Tokyo, Moscow, Stockholm, Caracas, Mexico City, Edinburgh, Paris, and the People's Republic of China, as well as 23 cities in the United States.

THE PURCHASE of over 4,000 lithographs by Honore Daumier from the George Longstreet Collection in 1976 was the beginning of Hammer's second travelling collection: the "Armand Hammer Daumier Collection" is the world's largest private Daumier collection. An exhibition of 250 of the most important works in this collection has travelled to seven cities in the United States as well as to Mexico, England, Norway, Scotland and Peru.

In December 1980 came Dr. Hammer's celebrated acquisition of the "Codex Hammer" (formerly the "Codex Leicester") by Leonardo da Vinci. The manuscript featuring Leonardo's notes on the nature and movement of water, cosmology and dozens of other subject has since been exhibited in Washington, D.C., Los Angeles, Baltimore, London, Florence, Paris, Edinburgh, Stockholm, Moscow, and Leningrad.

Hammer, who came here (unannounced) for the first time last year, has promised that the Leonardo and Daumier shows will come to the Israel Museum next year. It is expected that he will arrive this month for the opening of "500 Years."

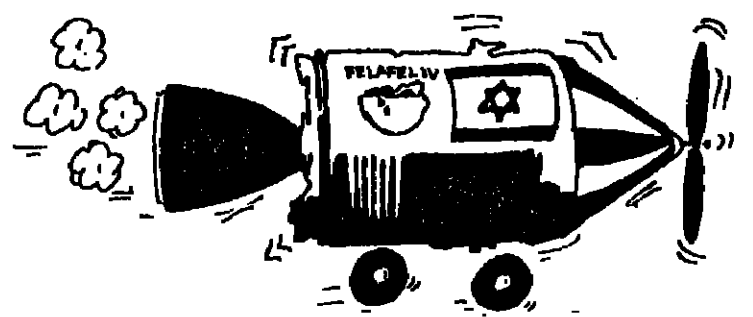
Hammer has given millions to museums and art institutions around the world but nothing, so far, to Israel. In 1965, he donated his personal major collection of Old Masters paintings to the University of Southern California. He has bequeathed his current three collections to the Los Angeles County Museum of Art, of which he is a trustee, and to the National Gallery of Art in Washington, D.C.

The Armand Hammer Foundation was formed with the express purpose of "making possible exchanges of art, sponsoring medical research and promoting international understanding for the progress of people everywhere." Some of the medical research includes work at the Armand Hammer Center for Cancer Research at the Salk Institute in La Jolla, California, and at the Julius and Armand Hammer Sciences Center at Columbia University.

The Hammer show at the Israel Museum, opening September 18, will be on view until January 5.



# THE (VERY) HIGH HOLIDAYS



Friday at sunset is the time for Jewish women throughout the world to light the Sabbath candles. Unless, of course, there is no sunset and she is not on Earth.

The former chief rabbi of Israel has decided that Judith Resnick, the first Jewish woman astronaut, cannot observe the Sabbath or holidays because they simply do not exist "out there."

The Jewish space traveller could pose many other challenges to Jewish theology. Like try and find a kosher butcher out there.

Your friends and relatives abroad want to know what is happening in the Jewish world, not to mention Jewish outer space. Give them all the news and developments of Israel, the Middle East — and beyond — with a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION, jetted to their home every week.

Available wherever Shabbat is observed

THE JERUSALEM POST  
ESTABLISHED 1932 P.O.B. 81, 91 000, JERUSALEM

Subscriptions can be handled in at:  
He'atid, 2 Rehov Mahevetzlet, Jerusalem  
Jerusalem Post 11 Carlebach St., Tel Aviv  
Jerusalem Post, 16 Rehov Nordau, Haifa

Please send The Jerusalem Post International Edition to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

My cheque for \_\_\_\_\_ (see rates below) is enclosed.  
Please send a gift card to the recipient in my name.

Name \_\_\_\_\_

Address \_\_\_\_\_

AIRMAIL SUBSCRIPTION RATES

8 Months 26 Issues 1 Year 52 Issues

U.S.A., U.K., Europe US\$25 US\$44.95

Other countries US\$30 US\$54.95

Payment can be made in Israel shekels at the rate of exchange on the day of payment, plus 15% VAT.

## Violent Viet vets

A FEW YEARS ago someone — rather snottily observed that because the Americans who fought in Vietnam were largely of a nonliterary generation, little good fiction had come out of that war. Well, someone — could it be me? — was wrong.

Sure, most "artistic response" to the war is still in the form of film, reportage, oral history and drama. But in recent years, as the Viet Vets have managed to get their heads on, we've witnessed a quiet but steady stream of good Vietnam war novels. Notable among these have been *Going over Cucuato, Fields of Fire* and *The Thirteenth Valley*. Now we may add Stephen Wright's *Meditations in Green* to that list. In fact, we may very well place it at the top.

In alternating sections Wright presents the story of James Griffin's experiences with the 106th Military Intelligence Group in Vietnam and his "readjustment period" back in the U.S. Two threads bind war and peace for Griffin. The first is his buddy Trips, who tripped through the war on a variety of hallucinogenics and who is now trying to involve our hero in murdering their former sergeant. The second binding thread, thin, pure white but as sturdy and as lethal as a hangman's rope, is heroin, which Griffin got into in Vietnam and which he can't get out of now.

SINCE the shattering experience of the war, Griffin has apparently tried everything to get himself back together. His current therapy, under the guidance of a guru named Arden, involves communing with the plant world in hopes of achieving a kind of placid organic unity. But Griffin's "meditations in green" have the unsettling effect of conjuring up those not so salubrious salad days in green U.S. Army combat fatigues out there in the verdant jungles of Southeast Asia.

Griffin recalls his tour of duty as one long and very bad acid trip, which may be as good a description

MEDITATIONS IN GREEN by Stephen Wright. New York, Scribners. 342 pp. \$14.95.

S.T. Meravi

as any of the American involvement in Vietnam. Young lads off the farm stagger about in a drugged haze; urban black draftees glower in their own quarters where no white dares enter; officers fear (and rightly) assassination at the hands of their own men; CIA agents grimly wire truck batteries to prisoners' eyeballs; generals discuss cost effectiveness as they order oceans of herbicide sprayed over the jungle cover; and everyone talks about Charlie but no one knows what to do about him, much less find him before he finds them.

If there is humour here, it is hardly the madcap merriment of *Catch-22*. Instead, it is the U.S. serviceman's creative brand of gallows humour. Example: "At Fire Base Hula every one was a mole. The gun crews slept in stinking dirt caves and ate their cold C-rations meals squatting in the trenches. The last man to take a peek over the top had developed a third eye and seen paradise."

If there is horror here, it is the timeless horror of war, but with a macabre Vietnamese twist. Yes, when the rescue team reaches the downed helicopter, they predictably find the murdered crew with their severed genitals in their mouths. But they are also suspended by their necks on bicycle chains from the rotor blades of the aircraft.

AND IF there is madness here, it is something beyond the madness that traditionally attends war. In a set-piece paragraph that I cannot help but quote in full, Wright encapsulates all too well why the scars of Vietnam are taking so long to heal: "During the day Griffin couldn't keep his finger off the trigger of the M-60 machine gun mounted on a wooden table inside the bunker.

That cool metallic curve. Framed in the window slot before him was a continuous showing of the full-color travelogue Welcome to Beautiful Vietnam. Those women in their black silk pants, green rice fields and conical hats, the brown children with sticks perched atop the water buffalo, lumbering flanks, dark massive horns, solid as tanks, how much metal to bring one down? How many seconds — his finger stroked thoughtfully — from *National Geographic* to Gray's *Anatomy*? His stubbled chin rested against the plastic butt of the gun. Muzzle velocities, trajectories, impact patterns. All this physics concentrated in the soft tip of his finger. They had weapons under their blouses, Sarge, they wouldn't stop. His tongue slid out, touched metal. Yes, death might very likely taste like that. The buffalo he'd pay for, of course, in monthly deductions from his salary. At the sound of an approaching motorboat he swiveled the gun to the left and sighted on a small red Honda bouncing through the field toward the perimeter, its rider, a Vietnamese teenager, outfitted in black pointed-toe boots, crimson velvet pants, blue satin shirt, and white ten-gallon hat. A cassette recorder strapped to the handle bars blasted out Blind Faith, almost completely obscuring the boy's familiar cries of "Acid, speed, grass, and scag; acid, speed, grass, and scag." The milkman. His daily rounds."

STEPHEN WRIGHT, who is currently working on a second novel at Iowa University, spent most of his time in Vietnam in military intelligence, studying aerial photos and marking suspicious areas for obliteration by bombs. His job classification was "image interpreter." The images he has assembled in *Meditations in Green* are easy enough to interpret. But beneath their bitterness, cynicism and horror is an all but smothered, tiny green shoot of humanity seeking light and air. That is the relief one finds from the sense of grieving sadness this book creates in the reader — that and the reaffirmation of the power of fiction to get at the truth.

## Poverty and angst

"WRITING the short story, if one has that gift, is a good way to begin writing seriously. It demands form as it teaches it, although I've met some who would rather not be taught. They say that the demands of form interfere with their freedom to express themselves. But no good writer writes only as he pleases. He writes for a purpose, an idea, an effect; he writes to make himself understood and felt."

There are 25 stories, whose thematic similarity will come as no surprise to admirers of Malamud's shorter fiction. His "writing about Jews, in celebration and expiation," covers the Lower East Side world of bakers, shoemakers, tailors, students and grocers. What these New York Jews have in common is poverty and a spiritual angst that is rarely relieved. Malamud refuses to let his characters (or his audience) off the hook. Old men desire young women. They are humiliated by rejected. Hard-working husband and wives peer into the cold, brittle antechamber of old age, and search for a way to end their lives in peace and relative comfort. Who are they kidding? For Malamud's characters, the most desired elements in their claustrophobic atmosphere are love

THE STORIES OF BERNARD MALAMUD by Bernard Malamud. London, Chatto & Windus, 350 pp. \$12.50.

Richard Penniman

and money. Malamud makes them as easy to capture as mercury on a varnished dance floor. If God seems to have little pity for these grocers and tailors, Malamud has less. Readers in search of happy endings are kindly requested to make a hard left at the next paragraph.

I am not a fan of Bernard Malamud, the novelist. The fact that I like his short stories is in no way (I think) a self-contradiction. It is far easier to endure the silence of God for 12 to 20 pages than for 300 to 400. As Malamud himself says, "I love the pleasures of the short story. One of them is the fast payoff. Whatever happens happens quickly."

FOR ME, the great value of Malamud as a writer is the harsh light of self-appraisal he challenges the reader to stand under. The relationship of man to himself, to his family, and to his God comes under unflinching scrutiny. Malamud provides deep,

primordial pools (that smell suspiciously like chicken-soup) for the reader to dive into. The following is from "The Mourners," a story about a landlord trying to evict a sick old man from his building.

"Gruber was frightened at the extent of Kessler's suffering. Maybe I should let him stay, he thought. Then as he watched the old man, he realized he was bunched up there on the floor engaged in an act of mourning. There he sat, white from fasting, rocking back and forth, his beard dwindled to a shade of itself.

Something's wrong here — Gruber tried to imagine what and found it all oppressive. He felt he ought to run out, get away, but then saw himself fall and go tumbling down the five flights of stairs; he groaned at the broken picture of himself lying at the bottom. Only he was still there in Kessler's bedroom, listening to the old man praying. Somebody's dead, Gruber muttered. He figured Kessler had got bad news, yet instinctively he knew he hadn't. Then it struck him with a terrible force that the mourner was mourning him: It was he who was dead."

The stories of Bernard Malamud are not picture-windows. The space is cramped, and the reader has to bend over to look out. It's an uncomfortable position. Malamud's point of view will rest no one's eyes. But if you want to be disturbed by a master of his craft, buy the book.

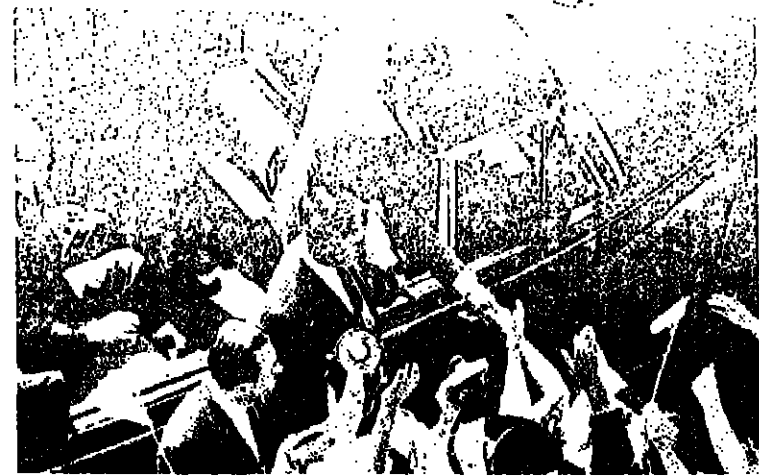
TURNED UP from old on the day Kennedy was buried. The next week, I thought me, I had been a

Everybody else at the time remembers the time even if they don't know that they remember. The time was on television and it was still photographable on film. It was a time of image and celebratory images, because they — the Kennedys — made it should be written *Camelot*, for they became, even before that day in November, a concept beyond flesh and blood — were the first to understand that politics is celebration.

Maybe they didn't know how they were doing what it was they were doing to the consciousness of all those people who turned 12, or 13 or even 15, that long weekend that began with an announcement over the school public address system, and ended years later — for some with exile from America entirely, for others in Jacuzzi baths and cocaine.

There haven't been any heroes for us since, and even during those few years a few years ago when the revisionists went to work on the dead president's Vietnam policy, or on proving he hadn't really done much for civil rights in terms of legislation, or began rewriting history — it didn't matter, for us at least, for my generation, for which Kennedy's murder and the arrival of the Beatles were so cosmically coincidental.

## Camelot again



A HERO FOR OUR TIME: An Intimate Story of the Kennedy Years by Ralph G. Martin. New York, Macmillan. 596 pp. \$19.95.

Robert Rosenberg

I KNOW it must sound silly to my elders and my youngsters — to those who never knew it (the television weekend, the weekend called the '60s) because they are too young, and to those who didn't know it

because they were too old — but for us, in my generation, growing up happened in one weekend a long time ago (20 years plus, which makes me feel oddly old though I know I'm not).

So here is the 20th anniversary and the books and *Time* and *Newsweek* covers are all appropriately timed, with long scholarly reviews of the Bay of Pigs and Cuban missile crises and when Kennedy decided to end or begin or forget Vietnam... And so here is this fellow, Martin,

## Sweet grapes

GRAPES: A Vintage View of Hockey by Don Cherry. New York, Avon. \$3.50.

Sheldon Teitelbaum

"was the smell of chocolate after a rain." Soon after his arrival there in 1954, Grapes married one of the local maidens and made \$4,500 a year as a team enforcer.

At the end of the 1956-1957 season, his sights set on joining the Boston Bruins, Grapes was traded to the Springfield Indians. This team was coached by Eddie Shore. In the annals of pro-hockey, never was there a crazier bastard. A bald-headed accumulation of over 900 stitches, countless fractures of the back, hip, collarbone, and nose (which was broken 14 times), Shore had played the rink like a souped-up Ford in a demolition derby. And he expected his players to behave like-

wise. Moreover, he was a frugal man. A group of players on his shit-list, known as the Black Aces, doubled during game time as hot dog sellers, pop-corn makers, and janitors. Shore himself would park cars outside of his arena until game time, and yell out instructions to his Indians from the rafters, where he'd operate the spotlight. Shore's hockey sense, however, was impeccable.

"You'd be a better player," he once told defenceman Don Johns, "if you'd make some adjustments in your style." "Ok," said Johns, "what am I doing wrong?" "You're not combing your hair right," said Shore.

DON CHERRY drifted through the years playing for a series of two-bit clubs until the early Seventies, when he was offered the job of coach to the Rochester Americans. At \$15,000 a year, and with a free car, and no general manager to ride him, Don

who earlier wrote *Jenna* tall about Winston Churchill's mum, and a bunch of other books written like novels, almost, about famous types, so he's maybe the best person to write this book, which is hero worshiping at its peak. It even includes an understanding of love.

We weren't hero worshippers. I was too young to know Kennedy as a hero, in terms of being like him when I grew up. Since I had my lean cut that way, almost like a *Pulchritude* (to put it into our local terms), but nobody I knew could ever be like him. He was beyond actual hero worship, for us. Instead, it was a matter of feeling like everything crashed down around us in one long televised weekend.

For us, there is not really much preceding the assassination. Camelot and all was nice — vaguely remembering Jackie (she hated it when he called her Jackie, much preferred Jacqueline), her voice tip-toeing through the White House decorations; or remembering that teacher who one day kept her eye on the clock and made us stick our heads under our desks as the clock struck 10.30, which supposedly was when all hell was to surge out of the Caribbean (I know now) and swamp us all.

THIS BOOK props up the cracked sculpted image of the JFK who

earned his place long before Dealey Plaza's motorcade, but who gets special mention for so much that happened afterwards.

It's basically gossip, these hundreds of pages of direct quotes appropriately attributed to everybody from Kennedy himself to the family, the wife, the girlfriends, the boyfriends, the politicians. Gossip is what made Kennedy great. For the gossip of Kennedy brought in the great era of Andy Warhol's "everybody's-gonna-be-famous-for-15-minutes." Kennedy used up his 15 minutes in 1,000 days, and we then had 10 years of nightmares that started with that gun barrel sticking out of the Texas Book Depository.

That's for me.

For the others, I suppose, the nightmares began when the destroyers turned back the Soviet freighters, and there was a 50-50 chance none of us would make it.

Anyway, if it's good solid biographical gossip you want and in a cleaner version than the *National Enquirer's* — in other words, less raw and rich but more cultured and toney though still appealing to directly the same nerve, still striking the same chord — somehow being able to get right up close to these Kennedys with their wealth and charm and wit and brains and style and looks and everything else — then this book is for you.

Cherry had found his personal piece of nirvana. Working from scratch, Grapes put together the roughest man-eating team imaginable, each of his boys eager to bite through the enemy's limbs at the drop of a glove. Cherry's idea of good hockey made the Philadelphia Flyers look like a ballet company. For his efforts, he was offered the Boston Bruins, then one of the best clubs around, on a platter.

Although Grapes became the darling of his team, Boston hockey fans, and the media, he lasted only a few years. The problem, as he tells it, was that Boston's general manager, Harry Sinden, got jealous. And when the Bruins lost first place in 1975, mainly because the team was penalized at the end of the final game for having too many players on the ice, Sinden gave him the shaft.

Grapes was then offered a coaching position with a new expansion team, the Colorado Rockies. He agreed, against everybody's better judgement, and, because he had given his word, turned down a subsequent position with the Toronto Maple Leafs. Nice guys finish last, and Grapes knew his days were num-

GRAPES, needless to say, has written a fairly engaging book here, a kind of *Ball Four* (Jim Bouton's baseball bestseller) without, unfortunately, the sex. It would have been interesting to know, for instance, if Bobby Orr's knees were the only things reduced to rubber by the rigours of warfare on ice. But although Don Cherry likes his beer, his buddies, and a good, tooth-decaying brawl, he is still a gentleman where it counts. And don't let the fact that Stan Fischer helped him write the book put you off. The results are impressive. As Grapes himself writes on the blurb: "Three years ago, I couldn't spell 'author.' Now, I am one." Together, they offer a plethora of grapes, both sweet and sour.

## Love suicides

STRANGERS IN THE SQUARE by Arthur and Cynthia Koestler. London, Hutchinson. £9.95.

Neville Braybrooke

before he dies, or to die before he is forgotten.

Koestler's idea was that Cynthia and he should contribute alternate chapters. In the event however, in the manuscript which they left behind, the lion's share of the writing has been done by Cynthia. Koestler's contribution is confined to three chapters, the first of which is a resumé of his life up to 1949, the year he met Cynthia.

In the other two chapters he discusses: when living in post-war France, his stormy relations with Camus, Sartre and Simone de

Beauvoir and, in 1950, his involvement with the organizing of the Cultural Congress for Freedom in Berlin.

At this period neutralism in the West, he argues, was a form of intellectual betrayal because it allowed Hollywood purges of suspected Reds to be equated with Stalinist purges in the USSR. Such an attitude failed to take into account the difference of scale between the purges. A country run on totalitarian lines could not be compared with a democracy infiltrated by a few thousand fellow-travellers. The term Iron Curtain, if it meant anything, meant the world divided into opposing political camps (the term, incidentally, was one which Koestler claimed to have invented).

Again, although Koestler believed

that friendships could cross frontiers and transcend political differences, there were, in his view, exceptions: one was when politics meant commitment to an ideology such as Nazism or Stalinism. Much of his strength as a commentator derives from the fact that he had first-hand experience of both during the 1930s.

CYNTHIA JEFFERIES was 22 years younger than Koestler. As a child in Pretoria, she had tried her hand at writing romances and, on occasion, the marks show in her narrative. This is her comment on a friend's death from childbirth: "How could the birds still sing, I thought, as I woke to the dawn chorus the next day."

Yet, from her earliest schooldays, it had been her ambition to work for a writer. Koestler was a painfully slow writer, but with Cynthia there to collaborate in his researches and to dictate to him the words that he could work much faster. On his own he estimated that it would take him five

years to complete his book on Copernicus, Kepler and Galileo. But if Cynthia would help him, they could halve the time. Thus she became more and more indispensable to him and, in 1965, when she was 37, they were married.

After the news broke last year of their joint-suicide, there was speculation concerning at what point Cynthia must have decided to join him. A clue is, perhaps, to be found in her closing chapter. There, she recalls a canoeing holiday of theirs in France of some 30 years before, and how her function was to play "second paddle" to him. The term underlines what her role in their relationship had always been and would be. Once therefore Koestler had decided to end his life, the idea of existence without him became too great for her to bear. The words that she added to his farewell note contain both the literal truth and a sunning up on her own life: "I cannot live without Arthur."